Kine WEEKLY

NEW BRITISH QUOTA PROPOSAL

See page 3

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DEPARTMENT

Francis Harley Esq.,
Twentieth-Century Fox Film Co. Ltd.,
Twentieth Century House,
31/32, Soho Square,
London, W. 1.

9th. April, 1941.

Dear Mr. Harley,

I have just seen your film "KIPPS".

It is very seldom I enthuse over a film but "KIPPS" is such a magnificent picture that I thought you would like to know how delighted I am that we are showing it on the Gaumont British circuit.

Not for a very long time have I seen a film so well directed and acted as in the case of this picture.

It would be an outstanding film at any time but when one realises that this picture was produced under war conditions, it must give everyone special pride in saying, this is a British picture.

Yours sincerely,

Archer W Jarratt.

RECEIVED
17 APR 1941

20th CENTURY FOX

SHORT FILM DEPUTATION TO LABOUR MINISTRY
See page 5

Kinematograph WEEKLY

No. 1776 Thursday, May 1, 1941. Vol. 291

LEEDS C.E.A. RESENTMENT OF UNION'S S.O. ATTITUDE
See page 11

A SOLUTION OF THE QUOTA PROBLEM

Shorts Specialist Applauds Exhibitors' Suggestion

BRITISH SHORT FILMS TO COUNT AGAINST U.S. FEATURES

THE suggestion made by E. V. Glenister at the last meeting of the Sussex Branch that total footage of both long and short films should be regarded in quota assessment has been welcomed by exhibitors and the makers of short films.

In the following article Donald F. Taylor, Managing Director of Strand Film Co., declares that not only would it provide the solution to the quota problem, but that it would result in the making of short product comparable with that of Hollywood.

The official policy of the C.E.A., however, is against tinkering with the Films Act, which, it is urged, should be amended to meet the realities of the present situation. Alternative suggestions put forward are that the exhibitors' quota should be suspended for the duration or that the figure should be stabilised at 15 per cent.

In a recent issue a speaker at one of the C.E.A. branches made a very original suggestion for the solution of the quota problems now facing exhibitors. I do not think that this suggestion has had sufficient attention, and I should like to elaborate the idea.

The idea in brief is that British short films should count for renters' quota against American longs. This suggestion, at first sight, may sound revolutionary, but, like all simple ideas, I believe it may be the answer to the main quota problem of the moment.

The exhibitors are pleading, and rightly so, for a reduction of their obligations under the Quota Act. The American renters claim, and again rightly so, that they cannot produce sufficient feature quota. *My suggestion is that if the labour cost of £7,500 as required under the Act were spread over a series of shorts, say, four to six, there is no reason why these four to six shorts should not be acquired by American renters and should be shown by exhibitors against their American features.*

Filling the Gap

There is a very healthy short film production Industry in this country; much more healthy than the feature side nowadays. Its output of films has increased and could undoubtedly produce sufficient short films of the quality guaranteed by a large production expense to satisfy the gap between British feature films now produced and the percentage quota required this year under the Act.

Hitherto the maximum amount of money that could be spent on a short film in this country with any reasonable chance of making even a small pro'it was £250.

Shoe-string Finance

There is no wonder that the purely entertainment short, which has been made mainly for American quota requirements, has been of very low quality in relation to American product.

The documentary and quality short film in this country has had to rely to a large extent on sponsorship—*i.e.*, "Men of the Light Ship," "Britain Can Take It," etc., in order to make the superior article that has made the British documentary short outstanding in the world.

If this proposal were acceptable to the Board of Trade it would enable short films to be made in this country of a quality and number comparable to the American short films Industry. It would solve a short term need for adequate supply of quality films to both American renters and exhibitors, and would have the long-term effect of establishing a sound shorts entertainment business in this country.

I have often been asked by renters to make comedies and musicals for them, but it has been quite impossible under the limited amount of money one could spend on productions. If this proposal were to go forward we could bring the short film Industry into a position comparable with that of the documentary film Industry with a product as varied as that of the leading American companies.

WAR INSURANCE OF FILM PRINTS

RENTERS' ALARM

Attempt to Secure Exemption

The operation of the War Damage Act is causing great concern to the renting side of the Industry by reason of the requirement under the section dealing with movable assets that insurance shall be effected upon them.

It is felt that the insurance of all prints in circulation is unnecessary and will entail severe financial hardship. Consequently representations are being made for the exemption of prints from the Act.

This would require that all films, wherever they may be, whether in vault or in the hands of exhibitors, shall be covered by insurance. While it is generally felt that the requirement, as applied to negative films, is a just one, the problem as applied to prints is a very onerous one, because of the shortness of life of only a few weeks of the average prints and the distribution of prints over a wide area, thus minimising the likelihood of any but a few prints being destroyed by air raid attack.

The value of prints circulating in Great Britain at any one moment, based upon the cost of film stock and printing costs alone, must run into many thousands of pounds, and insurance of these prints, even at the most favourable rates, would impose a heavy burden which the circumstances would not justify.

Fortunately, power is given in the Act to the Government authorities to exempt certain persons and classes of goods, and this clause is to be raised by renters, together with the salient facts, as a means of removing film prints from the operation of the War Damage Act.

The film print is in a different category entirely from the average article of commerce, in that it is never stored in huge quantities, being distributed as soon as made, and continually changing its place of habitation. Further, its rapid deterioration during its period of screening, at the end of which it is only saleable as junk for silver recovery and waste celluloid, considerably reduces its value as an insurable commodity.

UNSTAMPED FILM CONTRACTS

Judge's Comment on M-G-M Claim

Hearing a case in which an exhibitor was sued for damage to a copy of a film hired for exhibition, his Honour Judge J. Fraser Harrison commented sharply on the statement made in evidence at Bury (Lancs) County Court last week that the original contract was not stamped.

"I should not like to think," he said, "that Metro-Goldwyn-Mayer Pictures, Ltd., were trying to defeat the Government by not stamping these contracts."

The case was one in which Metro-Goldwyn-Mayer Pictures, Ltd., sued R. H. Greenwood, a Tottenham kinema proprietor, for damage to a film.

After being shown three days at Tottenham, it was said, it was found the sound track was damaged.

When the defence asked for production of the contract it was stated that it was in London and was not stamped.

The judge adjourned the case on payment of costs by the plaintiffs and made the comment as above.

Continued at foot of column 2

QUOTA AND BRITISH REISSUES

The C.E.A. has issued to members the following statement:—

Ineligible for Quota

For current quota year, which ends on September 30, 1941, British films registered more than four years before the beginning of that year do not count for quota. Films with registered numbers "Br" or "E" lower than 13709 do not count for quota.

Exception

Films with lower registered numbers than 13709, preceded by letters Br/TR, Br/DR, Br/R, or Br/E count for quota.

Next Year

For the next quota year ending September 30, 1942, British films having registered numbers lower than 15291 will not count for quota.

LONDON PLEA FOR LOWER CHARITY LEVY

Appeal to L.C.C.

London and Home Counties C.E.A. is submitting this week its case to the London County Council for a reduction of charity contributions in respect of Sunday opening.

Its general submission is that the 12½ per cent. basis, always considered to weigh heavily on the Industry, is in present circumstances unsupportable.

Lower box office takings during the week when frequently business is carried on at a loss, is only just balanced by week-end receipts, from which the charity contributions are to be deducted, thus nullifying what would otherwise have been an advantage.

Figures from various London areas have been collated in order to support the request.

London S.O. Hours

Surrey and East Ham are to be added to the London area licensing authorities which have signified agreement with the schedule of hours of opening on Sundays, submitted to them by the London and Home Counties branch, C.E.A.

West Ham is the only authority which has not given its assent to the scheme.

Hours which during April have been 3.30 to 9, will during May, June and July be 5 to 10.30; and during August and September 4 to 9.30.

"BIT-PLAYER" SHORTAGE

MAJOR PICTURES HELD-UP

Studio Problem

ONE aspect of the problem of studio man-power which is likely to affect British production is the serious shortage of small part and supporting players, the majority of whom come within the scope of recent call-ups.

This shortage presents a very real problem and indeed is responsible for the delay in production of at least two major subjects.

The difficulties confronting casting directors were explained by Miss Betty White, casting director at Shepherd's Bush, in an interview with the KINE. "In the present issue of *Spotlight*," she said, "there is a list at the beginning of the book containing 250 names of small part players who are now serving in H.M. Forces. This list is by no means complete; there are another 50 or so more who should be added to the entries.

"With such a formidable curtailment of artistes it has become necessary to apply to the various Commands from time to time to secure the release of essential players in current films. Unfortunately this method does not completely solve the casting directors' difficulties, for it is often the case that productions may only require a supporting player for one or two days at the most, and naturally we are diffident to apply to Commands for release of artistes for so short a time, and studios have often to ask artistes if they can secure a few days' leave to appear in a production, a very unsatisfactory procedure.

"Again many of our better-known players are in the police force and it is a trifle difficult to secure their release for picture-making. In these cases the method is for the studios to approach the Divisional authorities, who are able to facilitate the transfer of the artiste required to night duties and thus enable the player to work at the studio during the day. Naturally the production company ensures the player obtains a minimum of sleep."

These details clear up the reason why so many applications have to be made to Commands for artistes for filming, and KINE. suggests a definite ruling should be instituted by both the Forces and the Police governing the application for and the release of artistes. In this way the authorities would be aiding a hard-pressed Industry that is playing a big part in the war effort.

SCOTS GOLF OFF

In view of the abnormal conditions, the Executive Committee of the Scottish C.E.A. branch decided, on Monday, that the proposed golf outing to Gleneagles on May 16 will not take place.

LYTTELTON, ASKED ABOUT QUOTA, IS "SATISFIED"

But No Active Help Promised by Board of Trade

CONFIDENCE in the ability of the British trade to maintain film production at a level which would enable quota requirements to be met was expressed by the President of the Board of Trade on Tuesday. Mr. Lyttelton recognised the value of the screen as a medium of propaganda.

In the House of Commons on Tuesday EDGAR GRANVILLE asked the President of the Board of Trade if he was in a position to make a statement of the steps he proposed to take to reorganise the film Industry on a sound basis to enable it to play its full part in propaganda and information in support of the war effort.

OLIVER LYTTELTON, in reply, said that at present he could add nothing to the answer he gave Miss Cazalet on March 18.

[On this occasion Mr. Lyttelton said he realised the difficulties facing the Trade and the need to maintain British production at the highest level. He was in communication with the Labour Ministry on the subject of available man power in the Industry.—ED.]

Mr. GRANVILLE: "Will he take into consideration the fact that the Nazis consider films to be an important part of propaganda in total war and is he aware that the Industry in this country is anxious and ready to put the British war effort on the screens of the world; and would he, as far as his department is concerned, expedite plans to make this possible?"

Mr. LYTTELTON: "I am aware of the importance of the film Industry and I think it will be possible to maintain British film production at a level sufficient to enable renters and exhibitors to conform in general with the quota requirements. That would carry with it the possibility of producing the propaganda films which the hon. member mentions."

Mr. GRANVILLE: "Is the President aware that the great Continent of America is ready and anxious to show films of the British war effort and that owing to present arrangements it is not possible for the Industry to produce these films without the help of his department?"

Mr. LYTTELTON: "I did not admit that."

Sir PERCY HARRIS: "Has the Rt. Hon. Gentleman anybody in his department who really understands the difficulties and intricacies of this Trade?"

Mr. LYTTELTON: "Yes, sir."

Right on the Spot

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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READJUSTMENT

IF the barrier in our path cannot be climbed, it must be outflanked; if we cannot do that, it must be adjusted until we can get over it, or round it, or through it. The Quota is our obstacle, and we have heard quite enough about the impossibility of compliance with it.

The concern with which exhibitors face their obligations in this regard is very genuine, but practical suggestions, which are at the same time reasonable in the eyes of the Board of Trade, have been conspicuous by their absence. There is, in fact, an uneasy feeling that if the difficulties are made sufficiently obvious there may come some amending Act of Parliament to save the situation.

We have very slight expectation of anything of the sort. The House of Commons has quite a lot of other things to worry about, and neither time nor inclination to introduce debate and pass legislation amending an Act only three years old.

Prosecutions for not carrying out its provisions are of little avail; there is no satisfaction in them to the Government we may be sure, and still less to the unfortunate members of the industry most intimately concerned, whose only anxiety is to comply with the law of the land, and whose failure to do so does not mean neglect or defiance, but sheer inability.

A well-known exhibitor has put forward a suggestion which, on the face of it, brings a prospect of reasonable adjustment and solution. Now a producer comes along with a contribution from his side which strengthens the hope that the idea may be feasible.

In brief, the idea is to allow British short films to count for quota against foreign long ones—not a strikingly revolutionary proposal, but its very simplicity demands consideration from all who are affected.

The Act sets up the Cinematograph Films Council, the function of which is to review, to report upon, and to advise the Board of Trade about, the working of the legislation. It is true there is no indication that it can recommend any alteration, but it is quite possible that the determination of the Board to drive with a tight or a loose rein might well be guided by this important body.

What reception it is likely to give to a scheme such as that propounded on the preceding page is not to be taken for granted, of course, but this at least we know; that it is to nobody's advantage to see the Act fail in its operation, nor to find the kinema owners of the country held up as defaulters when they are no more than the victims of events outside their control.

On the other hand, if there is the possibility of interpreting the duties of the Board of Trade in such a way as to provide a working plan, under which a certain proportion of our production may be preserved, and a large number of our exhibitors kept within the law, then, in that case, there should surely be a strong effort to render the Act workable even if its provisions have to be administered with an eye directed to the spirit of the law rather more than to the strict letter of it.

It must be remembered that British production has always been at its best in certain directions; the documentaries from our studios have been the best in the world, and this is surely a strong encouragement to those who plead that this same faculty should be encouraged to come to the help of our production and our desire to fulfil the law.

Long Shots

GELL HERE THIS WEEK—BAN BOOSTS COLUMBIA SUPER—BEDDINGTON'S "BIRTHDAY"—RIDING FOR GEORGE—"DOLE" STARS MAKE GOOD—KING SEES PARAMOUNT PICTURE

BARRING unusual hindrances, W. J. Gell, managing director of Pathé Pictures, Ltd., should land in London some time this week. He left America by Clipper on Saturday last, arriving at Lisbon on Monday. But remembering the experiences which were his on his way out which turned a trip of a few hours into three weeks, he was hesitating to prophesy. He has been absent from England since February 18.

THE sentence imposed on Joseph Schenck in the United States for tax evasion has not weakened the loyalty of his friends in this country for a very likeable and capable man. The Press, in particular, found him an ideal subject for interview, for he seldom hedged, put on no airs and always appeared to wish to be helpful, sometimes even to the embarrassment of executives of his affiliated companies in this country.

SCHENCK was an inveterate gambler, as well as a lavish entertainer and a capable film chief. I remember on the first occasion upon which I met him at Dover on his arrival from the Continent in 1923, his trouser and jacket pockets were bulging with French notes he had won during the previous night at a casino.

PEACE-TIME as well as war-time box office records were shattered over the week-end at the Regal, Marble Arch, by Columbia's "Married But Single." The picture, which co-stars Rosalind Russell and Melvyn Douglas, beat all records set up at the theatre during the past three years and played to such capacity business that many customers were unable to gain admission to the earlier performances on Sunday when the engagement opened.

"JUST like pre-war days at their best," said an official at the Regal. "The house was jammed to capacity on Sunday and the terrific queues were a joy to see. Although the first show did not start until 3.30 the crowds were lining up before 1 o'clock. It was impossible to accommodate them all as the house was packed from top to bottom. Many of those unable to obtain seats queued up again for the next performance at 6 p.m. It was the same story at this show. By the time 'Married But Single' was about to begin there was not a seat left."

SENATE HOUSE went en fête in the limited manner imposed by its proper dignity when last Thursday, to celebrate Jack Beddington's first year as chief of the Films Division of the Ministry of Information, Sir Kenneth Clark invited the Films Division to "take wine with him." Sydney Bernstein, Arthur Elton, Hugh Findlay and other important members of the department foregathered for a drink, a smoke and a chat with Sir Kenneth Clark and Jack Beddington. Nobody will regrudge these boys their spell of relaxation, for recently, as exhibitors know, they have been turning out some grand stuff.

THEIR predecessors received a good deal of criticism, but now that there are a few "professional" film men in their ranks the very difficult job of covering the many Government activities for which film propaganda can be employed is being done in an able manner. Two new subjects "Home Guard" and the newly-named "British Restaurants," which stars Tommy Trinder, are among the new "five minuters" that will shortly be released.

GEORGE FORMBY had to look to his laurels as a comedian when he attended the Fleetwood War Weapons Week, the rival comics being Alderman Toole, ex Lord Mayor of Manchester, and Lord Derby. It is true neither of them brought their ukuleles, but they managed to put over their stuff in grand style despite this handicap. Alderman Toole suggested that George might ask Sir Kingsley Wood to accept his salary and let George keep the tax. Lord Derby, not to be outdone, said that he and George had once been associated with the same riding stable. In those days George rode for him, now he was looking forward to George returning the compliment.

BRITISH National's "Love on the Dole" promises to be the means of starting quite a few film careers. Already Deborah Kerr has reached the star class by her work in the film and has been co-starring with Clifford Evans in "Penn of Pennsylvania" following her performance in "Dole." Clifford Evans, already well-known to theatre and film goers, promises to get the big break he has long deserved, while Geoffrey Hibbert is to co-star with Greta Gynt in the new John Baxter production "The Common Touch," following his first appearance on the screen as Harry Hardcastle in the Walter Greenwood story.

NOW comes the news that Lance Comfort, associate director on the picture, and long known in the film world for his all-round technical experience, is, following his work on this feature, to be given the direction of one of the most ambitious pictures planned this year. Details have not yet been announced, but it can be said that the picture is not a British National subject and it is one which almost any director in the country would give his right hand to make.

EXPERIMENTERS in the time theory have often toyed with the idea that what we call the future is really the past and, conversely, what is spoken of as the past is really the future. Our trade contemporaries appear to have gone one better than the metaphysicians even, for within the last few weeks both of them have recorded events as having happened when as yet they were still in the womb of the future, awaiting delivery.

IN one instance, a sales convention was reported as happening a week before it really opened, and this bit of journalistic enterprise was hailed by its rival with a self-righteous "we only print news when it is news." Now, pride going before a fall, the lofty looks of man have been brought low, for on Monday last a report was published in the critic's columns of a K.R.S. deputation, said to have visited the Board of Trade on the previous Friday. As a matter of fact the visit had not taken place and indeed only happened yesterday after this issue of the KINE had gone to press.

THERE was, it is hoped, a touch of prophecy in the statement in the report that the deputation "received sympathetic hearing from W. V. Sharpe, who is handling the subject from the Government end." If the official in question has had the above sentence brought to his notice, he undoubtedly behaved in the manner expected of him, and thus justified the prophetic scribe in his anticipation.

MEDITERRANEAN and American events take prominence in this week's British Movietone News. The aftermath of the brilliant battle of Cape Matapan is shown in vivid pictures and with the war now moving towards Gibraltar, photos of convoys passing through the gateway to the Mediterranean give an excellent impression of its vital strategic importance.

AMAZING pictures from America show parachutists in training, troop-carrying planes dropping equipment and troops in rapid succession; the latest U.S. 35,000-ton battleship *North Carolina* in commission, one of its first visitors being Lord Halifax; Pres. Roosevelt reporting for duty as a cadet in the U.S. Navy; and the antics of the new 25-ton medium tanks destined for Britain. Also scenes of a real "Broadway" welcome given to the U.S. fleet on a visit to Sydney mark the great Australian-American naval occasion.

OTHER items include their Majesties' visit to blitzed East Enders, strenuous exercises destined to make the British Army the toughest in the world, the semi-finals of the F.A. cup, pictures of Britain's newest "Big Berthas," and road clearing on aerodromes on a Canadian air route.

WHILE it is true that nearly every major star is anxious to play the great rôle of Reginald Mitchell in "The First of the Few," it is nevertheless hoped by British Aviation Pictures that the important negotiations now in progress between the Air Ministry and the Fleet Air Arm will result in the eventual release of Laurence Olivier, to whom, as we have already stated, the Ministry made a direct offer of the rôle.

IT is their conviction of the tremendous national value of "The First of the Few" that makes George King and John Stafford, the producers, confident of the outcome of the Air Ministry's efforts to obtain the co-operation of the Admiralty in releasing Olivier to star as the English genius who created the Spitfire.

ENTHUSIASM for a C.E.A. Summer Conference does not appear to be by any means widespread or ardent. At the Executive Committee meeting last Friday of the South and East Lancs branch feeling was decidedly against it, and I should not be surprised to find other branches expressing the opinion that it would be a good thing to give the Conference a miss this year.

THE KINE recorded in its columns a few weeks ago the vigorous efforts made by J. E. Lake, manager of the Super, Littleport, Cambs., to secure permission for a Sunday show for the Benevolent Fund. He failed to persuade the authorities, but is substituting for this every day next week a special appeal to his patrons from the stage and buttressing it with a special film of Glebelands. Here is an example which managers in other districts might follow with success.

THE seal of Royal interest has now been placed on the Fred Astaire-Paulette Goddard musicomedy "Second Chorus," the film which has packed the Plaza for three solid weeks despite H.E. and I.B. opposition. At the request of the King and Queen a copy of the film was shown to their Majesties over the week-end.

AMONG the curiosities of admission treasured by those into whose hands they have fallen, are some "penny-on-the-pass" tickets which were issued forty-five years ago to some of the earliest of picture patrons on Tyneside.

THE late George Henderson was running a magic lantern entertainment in the Temperance Hall, Stockton, at the time that the Lumiere brothers introduced their moving pictures to London. He saw the novelty value of the new medium and as soon as arrangements could be made to obtain films and apparatus, exhibited some of the early films.

HE felt, however, that he must do something to popularise them and hit upon the expedient of issuing free passes which would be honoured if those holding them handed in the tickets plus a penny. It is these penny-on-the-pass tickets which to-day have such a value in the eyes of those possessing them.

FROM a kinema which was destroyed by fire as a result of a raid on a north-east town recently, a furled Union Jack which had been used for showmanship purposes and placed aside for safety was found quite undamaged among the debris. Its folds were shaken out and to-day it floats triumphantly over the ruined building.

RECENT references to Swiss experiments with "the smellies" were brought vividly to mind when a KINE. representative called at the Old Kent Road Astoria a few days ago. The whole neighbourhood reeked with an aroma by no means enticing—the effluvia, so he was informed, from a near-by tannery. Manager Bernard Tompkin's chief concern must be not to introduce such a perfume into his auditorium but to exclude it, but as his patrons are used to this sort of thing from long acquaintance, perhaps it doesn't trouble him so much as it might.

WE all know that wartime difficulties crowd in on managements, but this doesn't absolve them from making every effort to preserve the decencies, if not the best amenities of a kinema. I was disgusted on visiting one of London's most palatial kinemas recently to find the men's toilet in a distressing state of untidiness.

THERE was no plug to the wash-bowl, no towel and the soap-container had been wrenched half out of its tilting frame. The floor was littered with scraps of newspaper—apparently used by patrons to dry their hands—and the whole place revealed a lack of attention which indicated scant managerial attention. I know that in many districts the public treat these places as they would not dare to treat their own homes, but that only calls for added supervision. It all contributes to showmanship.

PASSING up Rye Lane, Peckham recently I thought from afar that a new kinema must have been opened, for in the distance I could see the tiled front, ornamental tower and lettered canopy to which we have grown accustomed as the result of the show-building activities of at least one modern circuit. On reaching the premises, however, I was surprised to find it labelled "The Bargain Centre"—a new store. To complete the story I ought to add that both the Tower and the Annexe, the Lane's only real kinemas, are now closed.

THE STROLLER.

JOE BREEN RESIGNS

Kine. New York Cable from Motion Picture Daily

JOSEPH BREEN resigns as Director of Production Code Administration; reason is not given, and no successor is named yet.

"GONE WITH THE WIND," according to M-G-M estimates, has a total gross so far of $32,000,000.

PARAMOUNT PROFIT for the first quarter of the year is estimated at over $2,600,000, a gain of more than a million over the same quarter last year. The final report last year of a consolidated profit of $7,633,130, compares with $2,737,533 for 1939.

U.A., PENDING completion of deals with new producers, postpones regional sales meeting.

JOHN O'CONNOR, operating head, and Fred Meyers, chief booker, to RKO-Radio theatres, resign owing to policy differences. It is reported both are joining Universal.

UNIVERSAL EARNINGS for seventeen weeks to March 1 are $728,280, a gain of $139,414 over same period last year.

Close-Ups

By

— Screencomber —

IN SHORT

THE British Short Film Producers' Association has approached the Ministry of Labour on the subject of reservations for those employed in the making of short films. We can reveal that the Ministry is willing to lend a sympathetic ear providing the request refers to short men only.

It has been pointed out in official circles, that it is hardly likely that full-sized men are essential in the making of short pictures. Surely the employment of short men on short films is logical, thus long men could be released for the production of long films.

Meanwhile, Wart Winkleheim, president of the recently formed Short British Film Financiers' Association, has approached the Treasury with a request for the reservation of a couple of millions or so. Wart has jokingly offered, supposing Sir Kingsley Wood is too busy personally to sign the necessary cheque, to have Sir Kingsley's signature signed for him by "Ben the Pen," Wart's personal handwriting expert.

APRÈS LA GUERRE FINI

To' one hundred per cent. Aryan,
But no humanitarian,
Fritz,
In the worst blitz,
Wouldn't drop an H.E.,
On a studio—see?

In case they couldn't get it mended,
When the war ended,
Which might put him and the rest of the
German mob,
Out of a British studio job.

LACE WE FORGET

THAT eminent critic, James Agate, little friend and father to the film trade, whose weekly discourses on the crudities and inanities of film production instruct and edify the readers of a society weekly, has come across with a pretty hot one himself. The film trade, with all its banality will have to go some to keep up with this.

I said, "Good morning, Major, does your man still iron your shoe-laces every morning?" He replied, "They were ironed every day during the last war. And they will be ironed every day during this."

"That, I think, is the spirit! If we can't win the war that way, how do we expect to win it?"

Perhaps the Ministry of Information might, on Mr. Agate's recommendation, like to immortalise this incident in a little short, featuring the Major, showing us the spirit that wins wars and calling it, let us say, "All Tied on the West End Front."

HISTORY REFILMED

When in Rome do as the Romans do, as someone wittily observed, which being the case we've decided to give Professor Screencomber's history of Rome a further run.

ONE morning, drinking a *magnus opus*, he was usually content with a half-bottle of the potent local Wolf's Milk, vintage 58 B.C., at the recently opened Romulus and Remus Bar—Cæsar was approached by a certain local scribe, *Multum in Parvo*, or "Mutch in Little," that is, "Son of Mutch."

"If you drink much more of that stuff you'll be having another attack of *locum tenens*," voxed young Mutch. "Why don't *Et, tu Brute?*" meaning "Why don't you eat, you brute?"

"Can't afford it, *nota bene*," answered Cæsar, meaning, of course, he hadn't a penny.

It was then young Mutch suggested what Cæsar needed was new talent.

"Why not bring over a few of these ancient Britons? They may not want to come, but if you made them a big enough offer they woad."

* * *

CÆSAR then, the first talent scout, arrived in Britain, but here the ancient historian appears to have confused his facts a trifle, for, according to him, "Cæsar set foot on British soil about 60 B.C." It is more likely that Cæsar set feet, as it is highly improbable that he would send the other foot back to Rome alone.

* * *

MEANWHILE, Cæsar's pal Hadrian, an earlier Oscar Deutsch, with a craze for building things in remote spots, immediately headed North and, on the most desolate bit of country he could find, built a wall to encircle the Scots, thus erecting the first-known circuit in the country. The Scots subsequently found it as easy as A.B.C. to get past the wall, and later built a circuit of their own, so that all succeeding circuit builders' only chance was to move North of the wall, heighten it, and keep the Scots to the South.

* * *

GENEALOGICAL NOTE: *A cockney branch of the Hadrian family eventually dispensed with the "H," and a certain Adrian, to this day, is still building dresses for M-G-M stars in Hollywood.*

G. V. BRUNEL.

More of this, if I'm not rumbled.

KINE. YEAR BOOK BLITZED

We regret that there must be a further delay in completing the delivery of the current KINE. YEAR BOOK to subscribers.

Several hundred copies of the completed work have been destroyed in a warehouse which has suffered under enemy action.

We have arranged to have them replaced and they are now being reprinted. All orders will be fulfilled at the earliest possible moment.

SHEFFIELD INVITES THE GENERAL COUNCIL

"A Nice Gesture"

At their monthly meeting the Sheffield C.E.A. decided to ask national officials of the C.E.A. to attend the next meeting to be held at the Royal Victoria Hotel, Sheffield, on Friday, May 23.

Making the proposition, David Heughan said it would be remembered that the branch had invited the General Council to hold a meeting in Sheffield and were informed it was impossible at the time. It would be a nice gesture to invite the officials to attend a branch meeting.

The majority of the members had little chance to meet them, and a luncheon could be arranged to precede the meeting. Invitations should be extended to Col. Lewis, Mr. Speakman, Coun. Mears, Mr. Fuller and Mr. Hinge.

Dennis C. Walls seconded and the resolution was carried.

Due to the absence of the chairman (Coun. H. S. Gent)—probably the only meeting he has missed in his three years of office—the vice-president, J. W. Keeton, presided.

Rating Reassessments

The question of rating reassessments was discussed and several members said they would apply for rebates as receipts had been reduced due to having one show per night instead of two, as in normal times at suburban houses.

Collection Procedure

DENNIS WALLS suggested that the list of institutions officially approved by the branch to be assisted by allowing collections to be made in vestibules and so on be suspended in view of other war time commitments.

It was finally carried that societies desiring assistance should give two months' notice of intention to apply in order that a branch meeting could decide.

KINEMA COMPANY WAS BETTER DEAD

Judge's Comment on Winding-up

An order for the compulsory winding-up of United Curzon Cinemas (Subsidiary), Ltd., was made by Mr. Justice Uthwatt in the Chancery Division on April 28, on a petition by the Westminster City Council.

Mr. J. A. Wolfe, for the Council, said that the company owed £1,204 4s. 4d. in respect of rates and £15 5s. costs.

Mr. Nesbitt, for the company, said he also appeared for 26 creditors representing three-fourths of the company's indebtedness, who opposed the petition. The company was formed for the purposes of exhibiting high-class French films, but owing to the war it never had a chance. It was admitted that it was at present unable to pay its debts, but this was due to unmerited misfortune and through no fault of its own. The premises had now been requisitioned by the Government, and no doubt in due course compensation would be paid. He submitted that it was a case in which indulgence could fairly and reasonably be granted under the Courts (Emergency Powers) Act.

His Lordship said he could not see what good could be done by keeping the company alive, and in his view it would be better dead. There was no proof before him that it was ever at any relevant time in a position to pay its debts.

JOE SCHENCK TO APPEAL

Severe Income Tax Sentence

Joseph Schenck is appealing against the sentence of three years' imprisonment and a fine of $20,000 imposed by a U.S. Federal Court for evasion of income tax.

His accountant entered in his return as business expenses large sums expended as entertainment of friends and costly gifts to them.

When the sentence was pronounced Schenck, after a temporary breakdown, said "I can take it. I still haven't done anything wrong."

Joseph Moskowitz, Schenck's business manager, was sentenced to a year's imprisonment and a fine of $10,000 for income tax offences. He is also appealing.

RESERVATION OF SHORTS TECHNICIANS

Joint Deputation

INCREASED REPRESENTATION URGED ON PRODUCERS' COMMITTEE

REPRESENTATIONS were made to the Ministry of Labour last Friday on the subject of the reservation of film technicians by a joint deputation of short film producers acting for the Association of Short Film Producers and the British Short Film Makers' Society.

Their object was to have put before the Minister of Labour the view that short film producers are not adequately represented on the Film Producers' Committee which has been set up to report on the new call-up situation, their problems not being identical with those of the feature producers.

The deputation consisted of Bruce Woolfe, Donald Taylor, and F. A. Hoare, representing the Association of Short Film Producers, and Ronald Haines, representing British Short Film Makers' Society.

Lord Terrington received the deputation on behalf of the Minister of Labour.

Representation Demand

A plea was entered that shorts producers should be represented on the Film Producers' Committee and the name of H. Bruce Woolfe, Chairman of the Short Film Producers' Association, was jointly agreed upon.

Subsequently, a request was voiced for more than one representative on the Film Producers' Committee, and the Short Film Makers suggested that there should be three representatives instead of one, and that both organisations should be served on that committee, pointing out that members of their own body had made a considerable proportion of short films and were engaged on work of national importance.

The views of the shorts producers are summed up by Donald Taylor, managing director of Strand Films, one of the leading documentary film producers.

"The problem of feature producers and documentary and short film makers are quite distinct," he says. "The Feature Producers know nothing of our problems or our personnel. They cannot represent us, and we contend that, in so far as our work is wholly connected with the production of films to further the war effort, we are entitled to a place on any Government committee to consider the problems arising from the Film Industry."

A Specialised Industry

The Documentary and Shorts Producers press for representation on the Ministry of Labour Committee, because they represent an entirely different interest. They are almost wholly concerned with the production of the following types of film—

1. The Ministry of Information films and films for specialised use for other Government departments through the Ministry of Information.

2. The large output of training films required by the War Office.

3. The cultural propaganda for the British Council.

The production of this type of film is highly specialised and the output of the companies concerned in this type of production is considerable. Their problems and their part in the Industry are quite separate from those of the feature producers.

London Trade Show

Thursday

You're the One (*Paramount*)

Carlton. **10.30 a.m.**

Cast: Bonnie Baker, Orrin Tucker, Albert Dekker, Edward Everett Horton, Lillian Cornell, Renie Riano, Jerry Colonna, Teddy Hart, Loua Andre, Sammy Cohen, Tom Dugan, Bert Roach. **Director:** Ralph Murphy.

Tuneful, hilarious and swift, Paramount's newest comedy concoction, "You're the One," has a cast of screen favourites including Lillian Cornell, Albert Dekker, Edward Everett Horton and Teddy Hart, Bonnie Baker, the "Oh, Johnnie" girl, and Tucker and his orchestra are featured, a partnership which has turned out most successfully; the band leader and the songstress making an extremely engaging pair.

Most of the action of "You're the One" takes place in "Dr." Jerry Colonna's weight-reducing establishment, run on musical comedy lines with an orchestra and floor show.

Attractive song numbers in the film are "Strawberry Lane," "I Could Kiss You for That," "Gee, I Wish I'd Listened to My Mother" and "You're the One."

S.O. Accounts Demand at Manchester

MONTHLY PAYMENTS

PRINCIPAL features of the conditions to be observed by licensees of theatres where Sunday shows are given are outlined in a circular issued by T. E. Robinson, secretary of the Manchester and Salford branch.

At last week's meeting of the branch committee, Mr. Robinson pointed out that the charity contribution from Sunday performances had to be paid monthly, but within seven days of the last Sunday in the month exhibitors would receive a reminder notice.

Separate accounts should be kept in respect of Sunday performances because in due course licensees would be required to furnish returns to the city treasurer. Details as to the manner in which these accounts should be compiled were now being arranged in consultation with the city treasurer and exhibitors would be notified in due course.

A Transport Offer

Concerning the recent claim by the film carriers of an advance of 5s. per week from those theatres where Sunday performances are given, the committee was informed that an offer of 3s. had been made, but no reply had yet been received from Manchester branch of Associated Film Carriers.

Approval was given to the suggestion that Salford kinemas should allow their screens to be used to assist the local war weapons week.

Personal

New member enrolled was A. Serena, of the Plaza, Rochdale Road, Manchester.

H. D. Moorhouse, having resigned from the chairmanship of the branch, the automatic appointment of vice-chairman A. Caplan as his successor, was registered.

¼d. PER SEAT FOR S.O. LEVY

Hull C.E.A. Choice

At the last meeting of the Hull Watch Committee the town clerk reported that a sub-committee had met representatives of the Hull branch of the C.E.A. on the question of the contribution to be made of Sunday opening charity payment, when it was agreed that each licensee should make a contribution in accordance with one of the following schemes:—

A ¼d. per seat at prices up to and including 1s. 2d. and ½d. per seat at prices above 1s. 2d.

B. ½d. per admission at prices up to and including 1s. 2d. and 1d. per admission at prices above 1s. 2d.

It was reported that scheme A had been adopted at a meeting of the members of the C.E.A.

America to Tax Film Rentals

5 per cent. Proposed

(*From the* KINE. *New York Correspondent.*)

A new tax on film rentals and a lower starting figure for admission prices are among the proposals of the United States Treasury Department in its new Tax Bill.

Instead of leaving all admissions at and below 20 cents free of tax it is proposed that the tax shall operate at the 10 cent level, thus bringing in the lower grades of admission.

It is expected that the tax will produce $55,000,000 annually, an increase of $35,000,000 above the amount of amusement tax in 1939, which amounted to $19,876,312.

The tax on film rentals is proposed at 5 per cent., this being an entirely new impost. Twelve million dollars are expected to be raised by this means.

M-G-M AT MANCHESTER AND LEEDS

New Addresses

The Manchester branch of Metro-Goldwyn-Mayer has been moved to:—

"Hollybank," Church Lane, Whitefield, Lancs. Tel.: Whitefield 2457.

The film despatch has also been transferred to the same address.

The address of the Leeds branch of Metro-Goldwyn-Mayer is now: "Sedberg," Creskeld Drive, Bramhope, near Leeds.

"49th Parallel"

COLUMBIA SECURES WORLD RELEASE

The highest figure ever offered by America for the world distribution rights of a British film has been paid by Columbia Pictures for "49th Parallel."

The film recently completed at Denham, stars Leslie Howard, Laurence Olivier and Anton Walbrook and was directed by Michael Powell.

Max Thorpe, Columbia's general sales manager in this country, told the KINE. the film will be distributed by his company in all countries with the exception of Great Britain and Australia. "We cannot disclose the actual figures of the deal," Mr. Thorpe said, "but it is definitely the biggest price ever paid by an American company for the rights of a British production. There has been a tremendous interest in '49th Parallel' all over the American continent. This is due largely, no doubt, to the fact that so much of it was filmed on location in Canada and in the U.S. with the co-operation of the Canadian and American authorities.

"Bidding for the rights was exceptionally keen and it was only after strong competition from other American concerns that we succeeded by making a record offer, in obtaining the right of what we consider to be one of the finest pictures ever produced anywhere."

MOSS EMPIRES INCREASE THEIR DIVIDEND

Substantial Trading Profits

PROFITS of Moss Empires for 1940 improved from £62,789 to £68,634, after depreciation allowance of £21,680. As already announced dividend is up from 8 per cent. to 10 per cent.

Actual profits from theatres, bars, rents and so on after deducting management and working expenses, were £197,365, as compared with £160,727. In their report the directors state that allowing for the difficulties the managers have had to face, the directors consider that the result of the year's trading is satisfactory.

For several months trading profits were substantial and in excess of those earned in the preceding year.

After enemy air raids became intensified business declined.

Theatre Damage

Several of the company's theatres in London and in the Provinces were damaged more or less seriously and some were closed. Some of those damaged will require extensive repair before they can be reopened. Others are being reconditioned for reopening as early as possible.

Provision has been made in the accounts for Income Tax and Excess Profits Tax to the extent of £69,771. In the previous year the tax provision was £35,599.

In addition the amount paid for Entertainments Tax in 1940 was £98,608, bringing the total paid on this account since 1916 up to £3,938,600.

David Simpson, the secretary, has been appointed to fill the vacancy on the Board caused by the death of John Thompson.

The Balance Sheet

The balance sheet shows, among other things, that the reserve balance is down from £447,745 to £430,099. There was a small profit on debentures redeemed against which £19,110 has been deducted, being a proportion of the estimated contributions under the War Damage Act.

An increase of £46,436 in Trade creditors is almost entirely due to increased taxation outstanding.

On the assets side, investments have increased from £53,168 to £107,455, mainly as a result of an investment of £50,000 in 2½ per cent. National War Bonds.

Despite this, cash is only slightly lower at £126,722.

Col. Gillespie's Statement

In his statement to shareholders to be delivered at the forty-second general meeting on Friday, Col. J. J. Gillespie, the chairman, states that it is impossible under existing conditions to make any forecast about the prospects of 1941.

But he does say that the Board and the management are dong all in their power to conserve the business and to make profits for the stockholders.

"So far as the present year has gone," he states "I may say that while trading profit is not so good as for the corresponding period of 1940, the results are not unsatisfactory looking at the increased difficulties."

Referring to the staff, he says that at no time in the previous history of the company have the services of the staffs been more appreciated.

"I could tell you of heroic acts performed by managers and theatre staffs," he adds, "undertaken at grave personal risk for the preservation of the company's properties during air raids."

FIRM TENDENCY IN KINEMA MARKET

The tendency was quite firm in the kinema share market during the past week, though business was of small dimensions.

One of the few dull spots was provided by African Theatres, which fell 1s. 3d. to 31s 3d. on the profit figures. These showed a considerable decline, although the dividend was maintained at 20 per cent.

Elsewhere, British Lion preferred rose 7½d. to 2s. 9d., Madame Tussauds deferred rose 3d. to 6d., Moss Empires ordinary 3d to 11s. 6d. and Stoll Theatre Corporation 3d. to 1s.

In the Gaumont Group, the ordinaries were steady, but the preference improved from 5s. 9d. to 6s., and the debentures rose 15s. to £61½.

General Theatre debentures were also firm at £66, a rise of £1, but Odeon debentures lost £1 at £72½.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	32/6	31/3	— 1/3
Assoc. Brit. Pic. Corp. 5/-ord.	5/-	5/-	—
,, 6% Pref.	12/7½	12/7½	—
,, 5% Debs.	£91½	£91½	—
A.P.P.H. Ord.	5/1½	5/-	— -/1½
Board Tele. 20% Pref. Ord.	2/6 -/1½	-/1½	—
,, Defd. Ord.	2/6 -/1½	-/1½	—
Brit. & Dom. Films £1 ..	-/2½	-/2½	—
Brit. Lion Pref. 10/- ..	2/1½	2/9	+ -/7½
Capital & Prov. News 5/- ..	-/9	-/9	—
Gaumont British Ord. 10/- ..	1/4½	1/4½	—
,, "A" Ord.	-/6	-/6	—
,, 5½% 1st Pref. ..	5/9	6/-	+ -/3
,, 4½% New Debs. ..	£60½	£61½	+ 15/-
General The. Pref. Ord. ..	2/-	2/-	—
,, 6½% 1st Mort. Deb. ..	£65	£66	+ £1
Mde. Tussaud New 1/- Def. ..	-/3	-/6	+ -/3
,, £1 Prefd. Ord.	2/-	2/-	—
Moss Empires £1 Ord. ..	11/3	11/6	+ -/3
,, £1 Cum. Pref.	13/1½	13/1½	—
Odeon 5/- Ord.	4/6	4/6	—
,, 6% Cum. Pref. ..	10/6	10/6	—
,, 5% Debs.	£73½	£72½	— £1
P.C.T. 7½% Ptg. Pf. Ord. ..	10/9	10/6	— -/3
,, Cum. "A" Pref. £1 ..	18/9	18/9	—
,, Cum. "B" Pref. £1 ..	16/3	16/3	—
,, Const. 7% Pref. ..	19/-	19/-	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/9	1/-	+ -/3
Twentieth Cent. 6% Pref. ..	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
,, 1st Pref.	2/6	2/6	—
,, 2nd Pref.	-/9	-/10	+ -/1
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

AFRICAN PROFITS BIG DROP

Dividend is Maintained

FULL figures of African Theatres for 1940 reveal that although the dividend has been maintained at 20 per cent. the net profit is down £30,932 to £138,148.

This is arrived at after deducting £11,112 for taxation compared with £6,479 in the previous year.

After placing £25,000 to reserve, this being equivalent to the amount of debentures redeemed during the year, the carry forward is raised from £151,850 to £152,195.

Theatre Deal

Howard and Wyndham have entered into a conditional agreement to take over the Robert Arthur Theatres Company as from April 30.

One Howard and Wyndham 5 per cent. cumulative preference £1 share is to be given for every three Robert Arthur £1 6 per cent. preference shares, together with 4s. 5d. per share in cash.

Holders of Robert Arthur £1 ordinary shares are to receive 3d. a share.

Robert Arthur Theatres owns leases of Royal Court Theatre, Liverpool, and Theatre Royal, Newcastle. Capital is £100,000 in 40,000 ordinary and 60,000 6 per cent. preference £1 shares.

Howard and Wyndham has an authorised capital of £275,000, of which £223,048 is issued. The Company has theatres at Glasgow, Edinburgh and Manchester, and manages other theatres.

NAZI CONTROL OF TOBIS

Forced Scheme for Reconstruction

Advices from Amsterdam state that Tobis International Company announces in its report for 1940 that 98 per cent. of the holders of the company's share and debenture capital have agreed to a reduction in the company's share capital from Fls. 3,850,000 to Fls. 1,500,000.

This arrangement is part of a general reorganisation scheme more or less imposed by the Nazis.

Holders of Fls. 1,725,000 7 per cent. Debentures and Fls. 550,000 5 per cent. B Debentures who are also owners of Fls. 850,000 of share capital have also agreed to exchange their securities for Rm. 3,644,500 shares in the (German) Tobis Sound Film Company and Fls. 50,000 shares of the International Tobis Cinema Company, Amsterdam.

Roll of Honour

SGT. R. MOWER, R.A.F.

News has been received via the International Red Cross which confirms the death of Sergeant Robert Mower, of 33a, Spring Bank, Hull, who was previously reported missing. Before joining the R.A.F. Sergt Mower was page boy at the Regal. Eventually he became projectionist at the Regis.

NAMES in the NEWS

D. GILPIN

PARAMOUNT PROMOTIONS—ODEON CHANGES IN LONDON—HONOUR FOR J. WILSON—AMES AT EDGWARE—WIFE SUCCEEDS HUSBAND AT PETTS WOOD

N. WILD

B. SIMMONS

The following promotions have been made by Fred Hutchinson, Paramount general sales manager:—

Dave Gilpin is to be Northern district supervisor and is succeeded as branch manager at Manchester by **Norman Wild**. Mr. Gilpin will be in charge of Manchester, Liverpool, Newcastle and Glasgow territories and his headquarters will be Manchester.

Ben Simmons is to be Southern district supervisor of London, Cardiff, Birmingham, Leeds and Dublin areas, his headquarters will be London.

The division of territory has been arranged with the object of assisting everyone concerned in the Trade to secure direct head office executive assistance and to establish a quicker and closer contact with London on all sales matters.

Norman Wild this month completes 22 years' service with the company and probably holds the long service record for continuous employment with any one Manchester renting company. Mr. Wild joined Paramount, Manchester, as assistant cashier and in 1919 became traveller. In 1930 he went to U.S.A. at the expense of the company. His promotion has been well received by Manchester exhibitors. Mr. Gilpin is particularly well known in the Yorkshire territory where he operated for 15 years, during 11 of which he was branch manager for Paramount in Leeds.

New chairman of Manchester and Salford branch in succession to H. D. Moorhouse, is **A. Caplan**, who, on the formation of the branch, was appointed vice-chairman. Managing director of the Grand, Levenshulme, Mr. Caplan is interested in halls in the Snape circuit and in the Rivoli, Rusholme.

Some Odeon Changes

The impending reopening of the Dalston Odeon has involved a number of managerial changes on the circuit.

E. Neeter, who will take charge, comes from the Peckham hall where he has been in control since last September. Previously he was with the Seeman circuit in Stoke Newington. Mr. Neeter is unusual among kinemanagers in having spent 12 years in the police force and being able to speak fluent French, German, Belgian, Dutch and Italian—a gift which has proved useful in his managerial work.

Succeeding him at Peckham is F. S. **Wheeler** who followed **A. E. Sibley** at Deptford earlier in the year. (Mr. Sibley, who is now at South Norwood, was at the Dalston hall up to the time of its closure and thus completes the circle of managerial switches.)

The new manager at Deptford is **A. K. Meecher**, who was assistant manager at the same hall before receiving his first position of control at Croydon. He is another example of "local man makes good," for he entered the business at the age of 14 as page boy at the Brixton Astoria and has worked his way steadily upwards.

His successor at Croydon is a "veteran of variety," **S. Lawrence**, son of the late Joe Lawrence, negro comedian, well known to many in and out of the vaudeville world and intimately connected with the Order of Water Rats. Mr. Lawrence's sister is Vesta Victoria, another variety star, and his own experience includes service with C. B. Cochran, A.B.C., P.C.T., and other well known entertainment caterers. He was operating a French projector in the early days when Trewey films were the wonder of the film world, and 20 years ago managed the Princes Theatre, Croydon, almost opposite his present house.

Jack O. Ames, appointed manager of the Ritz, Edgware, entered the Trade in 1919 as page boy at the Briggate Picture House, Leeds. Later he became effects boy at another Leeds hall and at the age of rather less than 16 was chief operator at a Leeds theatre. Later he achieved success in Paris as a professional dancer, and during the last war won the D.C.M., M.M., and M.S.M. On return to civil life he served as assistant manager under Maurice Cheepen at the Trocadero, Elephant and Castle, for 2½ years, opened the Fulham Forum, and has more recently managed halls at Streatham, Peckham, Kingston-on-Thames and Old Kent Road, from the last of which he moves to his present charge. At Edgware Mr. Ames succeeded **G. C. Dilley**, who has joined the Air Force. Mr. Dilley has been with A.E.C. for over 10 years, during which time he has managed the Mitcham Majestic and the Ritz, New Southgate.

E. B. Marshall, who left the insurance world some months ago to join A.B.C. as assistant manager at the Camberwell Regal (about to reopen) follows Mr. Ames at the Regal, Old Kent Road.

H. J. ("Bert") Gilbert, who has been in the Industry for twenty-one years, has been appointed manager of the Rex, Leytonstone, in succession to **G. H. Clayton Green**, who has been called up. Mr. Gilbert's long and varied career includes such jobs as three years as advance publicity manager to touring artistes, secretary and supervisor to Modern Cinemas, Ltd., for three years, manager of the Plaza, Southend, for one year, and for the four years previous to his present appointment manager of the Castle, Homerton.

Sam Newberry

Much sympathy is felt by patrons of the Odeon, Norwich, with their popular manager, **Sam Newberry**, who is once more in a nursing home, where he has undergone a second operation for an old trouble. During the past five weeks **Archie Gibbs** has deputised for him at the Odeon.

W. T. Norton-Stephens, who has been manager of the Odeon, Colwyn Bay, since February of last year, on Wednesday reported for service with the R.A.F. He has been in the kinema Trade for twelve years. Before going to Colwyn Bay he was manager of the Hippodrome, Devonport.

Mrs. A. E. Hazeldene has succeeded her husband, **Albert E. Hazeldene** as manager of the Embassy, Petts Wood. Mr. Hazeldene, who has joined the Royal Army Pay Corps, has been at Petts Wood since 1937. He entered the Trade in 1919 as a rewind boy for the Central Halls Co. at Hastings, his home town, and at 18 was chief operator at the Central Hall, Watford, and in 1933 became circuit booking manager. In 1940 he joined Reed's Theatres, Ltd., as assistant manager of the Plaza, Catford, and subsequently served at the Regal, Sidcup; the Palace, Eltham; the Regal, Beckenham and the Regal, Great Yarmouth. In 1936 he joined A.B.C.

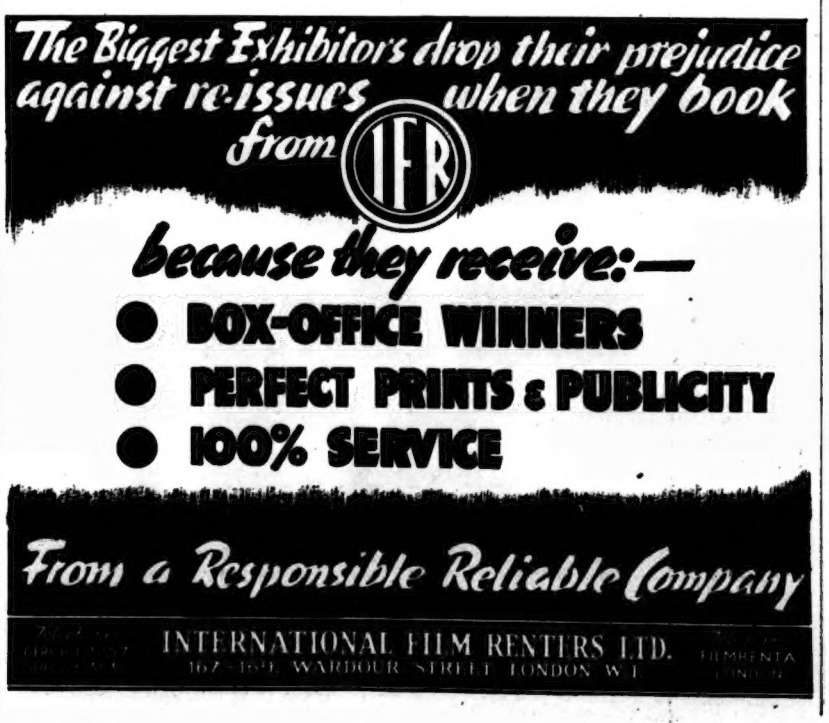
Before leaving Mr. Hazeldene was presented with a monogrammed silver cigarette case by his staff.

Stanley Grimshaw, a former chairman of the North-Western branch, has been elected chairman of the Chester Rural District Council. Three or four years ago Mr. Grimshaw, who was managing director of a large group of kinemas in Liverpool and district, disposed of his holdings and withdrew from the Trade.

The many friends of **E. C. Hurry**, manager of the Regal, Edmonton, will be pleased to hear that he has been gazetted a second lieutenant in the Royal Army Ordnance Corps.

Coun. John Wilson, who has just been elected chairman of Church (Lancs.) District Council, is a prominent kinema director, being associated with the Ritz Cinema (Accrington), the Queen's Hall, (Church) and the Palace Cinema (Oswaldtwistle). He is identified with many other concerns. A stockholder in the L.M.S. Railway, he has in recent years figure prominently at the annual meetings of the company.

Jack Staniland, manager of the Heeley Green Cinema, Sheffield, has taken an appointment as publicity manager of a local newspaper, with which he was previously engaged. Mr. Staniland was popular among patrons at the Heeley Green Cinema and organised a large number of concerts, etc., for war funds.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The Daily FILM RENTER and MOVING PICTURE NEWS

FRONT PAGE NEWS!

British Lion Keep It Up With Gay Preview Array

MELODY SHOWS THAT HIT THE HIGH ENTERTAINMENT NOTE

With their current group of trade screenings, spread over last week and this, British Lion have struck exactly the right note of gay entertainment for millions of patrons.

THE line-up was led off by the new super-Autry subject, **"Melody Ranch,"** reviewed in the "Daily" on Wednesday, which, in addition to the ever-potent appeal of these musical Westerns, has exceptional star values in the inclusion of Schnozzle Durante, Ann Miller, the dancing star discovery of "Hit Parade of **1941**," and other strong names. Bright and tuneful, it is perfect material to bring in patrons by the thousand.

Continuing the melody note, and very successfully at that, was **"Melody and Moonlight,"** a thoroughly happy show, which is exactly what popular audiences want.

"MEET THE MISSUS" Excellent Fare for the masses

•

"BOWERY BOY" Sound General Entertainment

•

"HEROES OF THE SADDLE" Good action fare for the populars

The Daily FILM RENTER and MOVING PICTURE NEWS

THE CINEMA

"MELODY RANCH"
Excellent popular entertainment with outstanding appeal

"Melody & Moonlight"
Sure-fire popular entertainment

"MEET THE MISSUS"
Refreshing light entertainment

"BOWERY BOY"
Sound entertainment for the masses

"HEROES OF THE SADDLE" Dependable entertainment of novel fashion

KINEMATOGRAPH WEEKLY

"MELODY RANCH"
An obvious all-star Western top-liner

"Melody & Moonlight"
Attractive—Infectious Light entertainment

"MEET THE MISSUS"
Wholesome, mass, family and industrial appeal

"BOWERY BOY"
Very Good Popular Booking

"HEROES OF THE SADDLE"
Good Fights—good Cast —Spectacular climax

REPUBLIC'S 'NAP' SELECTION for the BOX-OFFICE STAKES!

REPUBLIC PICTURES

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1.
MANAGING DIRECTOR S. W. SMITH. PHONE: GERRARD

The Laugh Battle of the Century

Presenting America's two leading fun-makers together for the first time on the screen! . . .

Paramount Presents

JACK BENNY in "LOVE THY NEIGHBOR" FRED ALLEN

MARY MARTIN AND ROCHESTER

VIRGINIA DALE
. . . just one of the reasons why "Love Thy Neighbor" is the *beauty* show of all *beauty shows!*

THE MERRY MACS
. . . radio's renowned rhythm-makers . . . just one of the reasons why "Love Thy Neighbor" is the *music show* of all *music shows!*

MARY MARTIN
sings these Hit Parade numbers, "Isn't That Just Like Love," "Do You Know Why," 'Dearest, Darest I" . . . and her own "My Heart Belongs to Daddy."

The Great ROCHESTER Robbery!
. . . When you see how Fred steals Jack's Valet de Gag, Rochester, with the story of the Flower and the Bee, you'll know what we're laughing about!

Produced and Directed b
MARK SANDRICH

WITH VERREE TEASDALE THE MERRY MACS VIRGINIA DALE

IF IT'S A *Paramount* PICTURE IT'S THE BEST SHOW IN TOWN

"Slick and well produced, this is a first-rate light entertainment"
—IAN COSTER, EVENING STANDARD

Paramount Pictures

"Thoroughly recommended"
—NEWS OF THE WORLD

SENSATIONAL ON THE AIR AND STAGE...
TERRIFIC IN THEIR FIRST SCREEN HIT!

PARAMOUNT PRESENTS

Orrin TUCKER AND HIS ORCHESTRA
Bonnie BAKER
Jerry COLONNA

IN

YOU'RE THE ONE

WITH
Lillian CORNELL
Albert DEKKER
Edward Everett HORTON
Teddy HART

DIRECTED BY RALPH MURPHY
Written and Produced by GENE MARKEY

Paramount Pictures

IF ITS A Paramount Picture ITS THE BEST SHOW IN TOWN!

cheers

cheers

CHEERS

Cheers

for

Richard A. Rowland's

CHEERS for MISS BISHOP

MARTHA SCOTT

WILLIAM GARGAN

EDMUND GWENN · SIDNEY BLACKMER · DOROTHY PETERSON

STERLING HOLLOWAY · RONALD DOUGLAS · MARSHA HUNT · LOIS RANSON

and introducing MARY ANDERSON

DIRECTED BY TAY GARNETT

DISTRIBUTED BY UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Paramount	May 9	10.30 a.m.
CARDIFF	Odeon	May 6	11 a.m.
LEEDS	Odeon	May 7	10.45 a.m.
SHEFFIELD	Cin. Hse.	May 9	10.45 a.m.
LIVERPOOL	Paramount	May 9	10.45 a.m.
MANCHESTER	Odeon	May 7	10.45 a.m.
NEWCASTLE	Odeon	May 6	10.45 a.m.
GLASGOW	Paramount	May 6	10.45 a.m.

LEEDS RESENTS UNION'S S.O. ATTITUDE

"Agreements Torn Up"

SAUCE FOR THE GOOSE

THE Leeds branch of the C.E.A. decided to refer the memorandum from the N.A.T.K.E., relative to Sunday payment for staffs, to the committee of the branch.

At his delegates' report CHARLES METCALFE mentioned that the General Council had deferred consideration of this letter from Mr. O'Brien until the reaction of the branches was known.

He pointed out that the branch agreement with Mr. O'Brien and his Union provided for six months' notice by either party. There was provision for Sunday opening and Good Fridays, and therefore the proper procedure for Mr. O'Brien was not to send them a circular letter on the subject but to give six months' notice under the terms of the agreement. The committee could then deal with the matter.

The Wolverhampton Case

Mr. Metcalfe mentioned the annoyance at the General Council meeting at the attitude adopted at Wolverhampton, where the N.A.T.K.E.'s approaches to the licensing authority resulted in Sunday opening being deferred, although it had been agreed to, until arrangements had been made with the staffs.

The withdrawal of this objectionable condition was reported at the last meeting of the General Council and licences were now being issued for Sunday opening at Wolverhampton.

Nothing was said, however, of Mr. O'Brien being responsible for the withdrawal, and Mr. Metcalfe reiterated that if the Union ignored them on matters like this agreements should be torn up and they should have nothing whatever to do with them.

His proposal was that the communications should be referred to the committee, and Mr. Mitchell seconded.

General Resentment

Mr. WHINCUP said there was resentment at Mr. O'Brien's attitude re Sunday opening. They were not directly affected in this area except in a few isolated cases.

He reminded them at the same time of the compiaint made in a letter read at the last meeting from the N.A.T.K.E. about conditions of fire-watchers at certain kinemas. Requests for specific complaints to be brought to their notice had not brought any reply.

Mr. WALLS explained the conditions appertaining at Huddersfield, where kinemas were only open four hours on Sunday and therefore no question should arise of double time unless longer hours were instituted. He hoped that the facts as relating to Huddersfield, and to any other district where Sunday opening operated, would be borne in mind in any deliberations with the N.A.T.K.E.

Mr. FREEDMAN drew attention to the fact that circulars had been sent to kinemas with a request that they should be distributed to members of the staffs. As these were concerned with statements re the Union securing better conditions, etc., etc., for members, it hardly seemed right that managers should be asked to circulate them to their staffs.

An Inconsistency

Mr. WHINCUP said that while on the question of Sunday opening there was a point which ought not to escape their minds. They were telling the Government they were short of staff and of the difficulties they had to encounter, and yet they were asking for Sunday opening, which the Board of Trade must know mean increasing demands for staff. This fact should not be overlooked by the people who were anxious about Sunday opening.

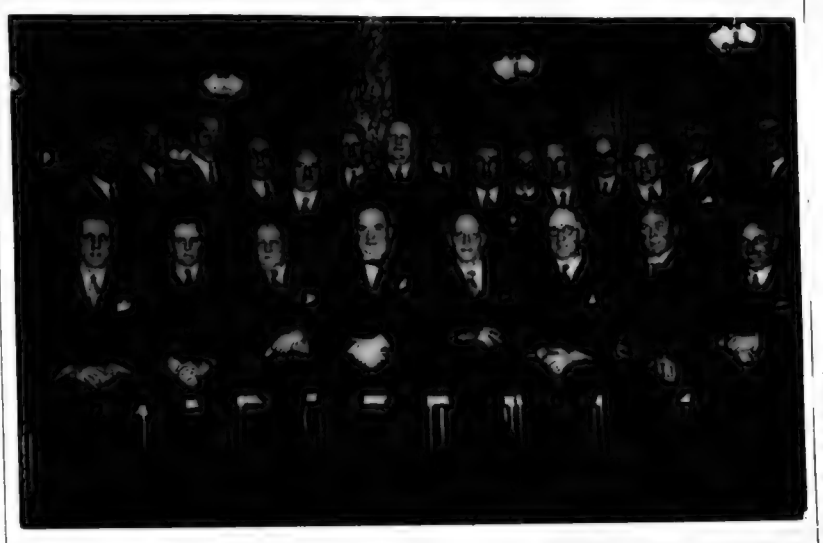
Mr. MITCHELL observed that while in theory this was perfectly true, it did not quite work out like that in actual practice.

GIFT OF MOBILE KINEMA

Sir Percy E. Bates, chairman of the Cunard-White Star Line, has presented to the Cheshire County Army Social Welfare Organisation a fully-equipped mobile kinema unit for the use of the troops stationed in Cheshire and the immediate neighbourhood.

The unit, which is mounted on a large lorry, is of the latest design and includes all the most modern improvements in kinema operation.

Members of the local Exhibitors' Association which recently held its annual dinner at Stockport



Releases of New M. of I. Shorts

REVISED LIST

Rebookings Now Available

The Ministry of Information announces that, following the revision in the release schedule of M.o.I. shorts consequent upon the unavoidable gap in the supply of these films, first run releases will be resumed from Monday this week as follows:—

Monday, April 28.—"Words for Battle," described as an inspiration for victory spoken by Laurence Olivier (700 ft.).

Monday, May 5.—"Home Guard," preparing a hot time for the invader (700 ft.).

Monday, May 12.—"Eating Out—With Tommy Trinder," a film showing what communal feeding can be like when in company of a popular comedian (650 ft.).

Monday, May 19.—"A Visit from Canada," illustrating how Canadians find new homes and new friends in Britain (600 ft.).

As gaps will occur in later-run houses consequent upon the revision above referred to exhibitors may wish to rebook films which have been found popular. The following are available: "Heart of Britain," "Mr. Proudfoot Shows a Light," "War and Order," "Britain Can Take It," "Goofer Trouble," "Air Communiqué," "Fighter Pilot," and "Lofoten."

Communications regarding these films should not be made to the Ministry but to National Screen Service, Ltd., at its new address, Wallace House, 113-117, Wardour Street, W.1.

A new edition of release charts is in preparation and will be distributed to exhibitors this week.

DOCUMENTARY KINEMA

Specialist House Opens in U.S.

80 MINUTE SHOWS

A documentary film theatre has been opened in New York which will exhibit only documentary and commercial films.

This is the first real attempt to solve the exhibition of this type of film in America and if the project proves successful it is planned to open similar kinemas throughout the U.S.A.

Harold McCracken, formerly head of the shorts department of R.K.O. and more recently president of Courier Productions Inc., is the president of Documentary Theatre Co., Inc., who have leased the Belmont Theatre, West 48th Street, New York, which will be re-named the Documentary Theatre.

Plans of the Documentary Theatre are to present 80-minute shows of commercially sponsored films six times daily from 10.30 a.m. to 6.30 p.m. Four to eight different sponsored films will be presented in each programme.

Admission will be by ticket only, these being granted free of charge from the offices of the sponsor, which will enable sponsors to select and determine its audience.

Seating capacity is 542, which will mean a total weekly attendance of 22,764 at capacity.

In the evenings from 7 p.m. to closing time the best available documentary films will be presented with a nominal admission charge made. No set policy will be adhered to, with shorts and features as well as factual Hollywood films being shown.

20th-CENTURY FOX HAS IMPOSING SCHEDULE

Robert Young in Zane Grey Technicolor Spectacle

Further details of the production of "Western Union," Zane Grey's last book, which is being filmed in Technicolor, have been issued by Twentieth Century-Fox. "Western Union" tells the epic story of the men who in 1861 built 1,100 miles of Western Union telegraph lines across a wilderness where few men had ever journeyed.

The strong cast is headed by Robert Young, Randolph Scott, Dean Jagger and Virginia Gilmore, and the picture is being produced by Harry Joe Brown under the direction of Fritz Lang. Lang has now been assigned to direct "Man Hunt," based on Geoffrey Household's best-selling novel, "Rogue Male" telling of a big-game hunter who seeks to destroy a world-hated dictator.

"That Night in Rio"

Another gay Technicolor musical, "That Night in Rio," will be the sixth picture in which Alice Faye and Ameche have worked together.

Carmen Miranda, who scored an outstanding hit in "Down Argentine Way," will play an important role of a night-club siren in love with Don Ameche; who plays a dual rôle—that of the man hired to deceive Alice Faye, and the other of an adventurer, loved by the fascinating Miranda.

Leonid Kinskey, who scored a success as the gigolo in "Down Argentine Way" has a good comedy part in this new film which is directed by Irving Cummings.

New "Billy the Kid" Story

A new romantic adventure story of Billy the Kid titled "The Outlaw" will be produced by Howard Hughes and directed by Howard Hawks, who are making a spectacular feature of this film, which is expected to be an outstanding box-office winner.

Two unknowns are featured in this picture which contains an unusual mixture of thrills, adventure, love and drama—19-year-old Jane Russell and young Jack Beutel, for whom Hughes predicts a sensational rise to stardom. Walter Huston and Thomas Mitchell have so far been cast in "The Outlaw."

"Blood and Sand"

A third Technicolor picture, a remake of "Blood and Sand," is based on Vicente Blasco Ibanez's world-famous romance. Tyrone Power will take the late Rudolph Valentino's part, and Linda Darnell plays the feminine lead. Two prominent actors recently added to the cast are John Carradine and Laird Cregar, important character actors.

Cregar has been praised for his splendid work in "Hudson's Bay," whilst Carradine has been distinguishing himself for some time.

New Sonja Musical

"Sun Valley," the new Sonja Henie musical now in preparation, will also feature many stellar personalities, including glamorous Carole Landis—latest addition to 20th-Fox contract players.

Jeanette MacDonald and Nelson Eddy in M-G-M's film version in Technicolor of the Noel Coward Operetta BITTER SWEET recently Trade shown

PROPAGANDA ON W. LANCS SCREENS

M. of I. SPONSORED FILMS ONLY TO BE SHOWN

AT the monthly meeting of the West Lancashire Branch of the C.E.A., the question of propaganda films again arose when a request was received asking that a new film on social service in regard to air raids be shown.

Mr. REARDON (A.B.C.) said it had already been agreed by the branch that propaganda films would only be shown if they came through the Ministry of Information. Since that decision the Lancaster kinemas had been asked to show a film about salvage.

He told his managers to inform the Mayoress, who made the request, that they were already showing a propaganda film and they could not show any more unless they came through the M. of I. However, representatives of other houses agreed to show it. Now the Mayoress was calling him unpatriotic. He was, of course, only sticking to the agreement. There were dozens of those films going round and they could not show them all.

J. M. CANNON (G.-B.) said once they gave way they would open a very wide field and would get into a lot of trouble. It was essential that all the houses should be firm and insist upon all applications being sent to the secretary of the branch, who would inform them of the position.

W. REARDON said another film now going round was on blood transfusion. They were all good causes, but the kinemas were not in a position to give them.

Boring the Patron

Mr. CANNON said that a lot of taxpayers' money was being spent on these things, at a time when the Board of Trade was complaining of the shipping space being taken up by films and the like. Lately, about 250 kinemas in the Merseyside area got carefully made-up parcels of plates about national savings, and probably not more than ten houses used them.

Mr. REARDON: Apart from all that the public are getting bored to death with these things.

Another member agreed that propaganda films were boring as a general rule.

It was decided to reply to the request with the information that they were already showing a five-minute propaganda film and that they could only show these films if they came from the M. of I.

Paid Fire Watchers?

The meeting resolved to write to Mr. Fuller (General Secretary of the C.E.A.) asking what was the position, legally and morally, with regard to payment of fire watchers.

CONDITION OF FILM PRINTS

Special Care Urged by Leeds C.E.A.

The plea that it was up to all of them to be as careful as possible in the handling of films, with the onus alike on renters and exhibitors, was made by Mr. METCALFE at the recent meeting of the Leeds branch. He was referring to a letter from the K.R.S., which he described as "Passing the buck."

The K.R.S. blamed the exhibitors, who, in turn, cast it back upon the renters. That should all be cut out; each should do everything possible in the way of adequate supervision. The Government was demanding economy, as there were limits to the shipping space that could be provided.

They must see that copies lasted longer than hitherto. That meant exceptional care. Changes of staff and necessity of adequate training for newcomers increased the difficulties at the moment, and it might be that women doing the job were not yet quite as efficient as was desired.

Coun. GUMMERSAL agreed, and added that at the same time this was a question which called for co-operation of Mr. O'Brien when operators were not as careful as they might be in dealing with film.

TWO MORE FROM MONOGRAM

Early Pathe Shows

Two subjects from Monogram are scheduled for early shows by Pathé.

"Flying Wild" is the latest in the series of East Side Kids' adventures. Heading the cast are Leo Gorcey and Bobby Jordan. The adult portion of the roster includes Joan Barclay, Dave O'Brien, Herbert Rawlinson and Forrest Taylor. Produced by Sam Katzman and directed by William West, the film is based on an original story of sabotage written by Al Martin.

Paul Malvern's "Sign of the Wolf," based on the Jack London story, "That Spot." With Michael Whalen and Grace Bradley heading the cast, this robust drama is in the tradition of the Jack London outdoor adventure features. Others in the cast include Mantan Moreland, Darryl Hickman, Louise Beavers, Tony Paton, Wade Crosby and the two famous screen dogs, Grey Shadow and Smoky. Howard Bretherton directed.

EARLY RELEASE FOR "THE P.M."

Owing to the great success of "The Prime Minister," an early release date for this fine British picture has been fixed by Warner Bros. It will be released on May 5, the same day as "Money and the Woman." "Ladies Must Live," originally set for May 5, will now be released on May 26.

Cary Grant and Irene Dunne in a scene from PENNY SERENADE, forthcoming Columbia picture

GREAT PRODUCTION DRIVE BY COLUMBIA

Astaire, Montgomery and Dietrich Signed

IMPLEMENTING the promise made by Max Thorpe at the recent Columbia Convention, that a recent production drive would mark 1941 as Columbia's year of plenty, news comes from Hollywood of the signing up of important new stars and the acquisition of box-office story properties.

The newly signed stars include Fred Astaire, Robert Montgomery, Marlene Dietrich, Ruth Hussey and Claude Rains.

Fred Astaire will be seen with Rita Hayworth in "He's My Uncle," one of the six big new musicals Columbia is to make. Miss Hayworth, who began her career as a dancer, will be seen in a dancing rôle. Cole Porter has written the songs in his own vein of gay sophistication. Sam Bischoff will produce.

"Bob" Montgomery Comedy

Robert Montgomery will be the star of "Heaven Can Wait," which Alexander Hall will direct. The picture, of high importance among the company's forthcoming offerings, is based on a stage comedy by Harry Segall. Claude Rains and James Gleason have been prominently cast.

Marlene Dietrich has been signed for "Miss Madden is Willing," a romantic comedy which Mitchell Leisen will direct.

Borrowed from M-G-M

As a result of her outstanding performances in "Flight Command" and "The Philadelphia Story" Columbia has borrowed Ruth Hussey from M-G-M for one of the two principal feminine leads in John M. Stahl's production "Our Wife," a gay story of modern marriage, which marks Stahl's first vehicle under his new producer-director contract with the company.

"Ballerina" to be Filmed

Loretta Young will be the star of "To-night is Ours," which Gregory Ratoff will produce and direct. The picture is based on Lady Eleanor Smith's novel, "Ballerina," which proved a big hit when produced on the London stage a few years ago. Loretta Young will be seen in an entirely new type of rôle, that of a ballet dancer.

Big-time Musicals

With an unprecedented demand for musical comedy currently apparent Columbia leads the field with six musicals, either in production or in process of preparation. The whole half-dozen are in the top budget bracket.

Now before the cameras is "Time Out for Rhythm," an elaborate musical in which will appear Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Brenda and Cobina, of radio fame; Joan Merrill, a new singing sensation; the Three Stooges and Glen Gray and his Casa Loma Orchestra. Seven songs which promise to be in the hit class have been written by Sammy Cahn and Saul Chaplin. Sidney Salkow is directing.

Also in production is "Betty Co-ed," starring Ruby Keeler, Harriet Hilliard and Ozzie Nelson with his band. The original story and the screen play are by Robert Andrews.

"Eadie Was a Lady" will be Gene Markey's first film at Columbia for which Cole Porter is writing music.

Markey has also in preparation a musical entitled "But Beautiful," with a prominent feminine star. Another outstanding production will be "Pal Joey," the screen version of a big Broadway hit. George Abbott, producer of the stage play, will also produce the screen version.

Devil's Island

Sally Eilers and Donald Woods head the cast of "I Was a Prisoner on Devil's Island," which Lew Landers is directing. Eduardo Ciannelli, Victor Kilian and Charles Halton are in the cast. Boris Karloff and Peter Lorre are teamed for the first time in "The Bogie Man Will Get You," described as a novel and original comedy-horror subject.

Anita Louise will have the feminine lead in "One Way Street," to be directed by Robert Florey. Supporting rôles will be played by Noah Beery, Jun., and Dick Purcell.

Rochelle Hudson, Bruce Bennett and Roger Pryor are featured in "The Officer and the Lady," a new and original type of mystery story which Sam White is directing with Sidney Blackmer, Oscar O'Shea and Tom Kennedy featured.

An Empire Outpost

Scenarist Richard Carroll, who collaborated with Sidney Bartlett in the script of "Trinidad," a story which has the military side of that Empire outpost as its background, has been signed to a one-year contract.

"Obituary" is the tentative title of a story of community life in an American small town in which Frank Craven and Edgar Buchanan are featured and Charles Barton will direct.

New Subjects

Acquisition of four new story properties is also confirmed. They are "Take Back Your Dreams," an original by Frank Fenton and Lynn Boot; "Women in the Navy," from an unpublished story by Hilary Lynn; "Just Another Dame," by Robert Hyde; and "The Man Who Came to Life."

GREEKS HAVE GOOD WORD FOR HIT

"Married—But Single"

Columbia's great new comedy hit, "Married—But Single," co-starring Rosalind Russell and Melvyn Douglas, has been praised by the Greeks—and that is praise indeed! Reviewing the picture the Athens "Free Tribune" says: "The best comedy of a season of good comedies. Melvyn Douglas and Rosalind Russell give the best comedy performances to be seen in a long time."

The "Film Press" of Switzerland is also full of praise for the picture. "This film," it writes, "is a tonic for these serious days."

In the Dutch East Indies they are equally enthusiastic. The "Batavisch News" says: "There are more laughs in 'Married—But Single' than in all the comedy pictures we have had during the past ten weeks."

Nine Major Productions at M-G-M

MANY BIG FILMS SCHEDULED

Garbo's Dual Role

WITH nine major productions now on the sound stages, a production boom is getting under way at Metro-Goldwyn-Mayer, with several other films scheduled to go before the cameras shortly.

Pictures now well into production are "A Woman's Face," Joan Crawford starring film with George Cukor as director and Victor Saville as producer; "Dr. Jekyll and Mr. Hyde," starring Spencer Tracy, Ingrid Bergman, and Lana Turner, with Victor Fleming as director and Victor Saville as producer; "Blossoms in the Dust," Greer Garson Technicolor film with Mervyn LeRoy directing and Irving Asher as producer; "Billy the Kid," Robert Taylor starring, Western drama filmed in Technicolor, with Dave Miller as director and Irving Asher as producer; and "The Uniform," co-starring Clark Gable and Rosalind Russell, with Clarence Brown as director and Hunt Stromberg as producer.

Three more productions have recently been started by M-G-M at Culver City. They are "The People v. Dr. Kildare," starring Lew Ayres, Lionel Barrymore, Laraine Day, Red Skelton, Bonita Granville and a strong supporting cast. The director of this new "Kildare" film is Harold S. Bucquet.

"Man from the City" also has started production with Robert Sinclair as director and Edwin Knopf as producer. The cast is headed by Robert Sterling, Marsha Hunt and Paul Kelly, and includes Don Costello, Virginia Weidler, Carol Hughes and Henry Travers.

The third new production is a Marx Brothers starring vehicle, and the cast in support of the stars will include Tony Martin, Virginia O'Brien, Virginia Grey, Margaret Dumont and Charles Holland. Charles Reisner is the director of this film, the title of which is "Step This Way," and it will be produced by Louis K. Sidney.

Other films scheduled for an early start are "Lady Be Good," to star Eleanor Powell, Ann Sothern and Lionel Barrymore, and "Smilin' Through" to star Jeanette MacDonald and James Stewart.

An Outstanding Role

One of the acting plums of the year has been assigned to Barton MacLane in "Dr. Jekyll and Mr. Hyde." He plays Sam Higgins, a demented labourer, who goes to church to scoff. An accident has turned him from a kindly and good citizen into a cruel, vicious beast. Dr. Jekyll becomes interested in the case. When he is refused permission to experiment with the man, Jekyll uses himself in experimenting with the forces of good and evil.

Tracy plays the dual role in the Stevenson story with Lana Turner and Ingrid Bergman as his co-stars. C. Aubrey Smith will play the bishop.

Garbo's New Picture

In her new picture Greta Garbo will play a dual rôle in a modern comedy, the story of which has been written by Salka Viertel and Walter Reisch. George Cukor will direct and Gottfried Reinhardt is the producer.

It has been finally decided that Shirley Temple's first film for M-G-M will be "Lazy Bones," a story of the waterfront, in which Shirley will be starred with Wallace Beery. Richard Thorpe is directing and Milton Bren producing.

"Billy the Kid"

Spectacular and rugged action story of the old American South-West in the most colourful frontier days is presented in "Billy the Kid," in which Robert Taylor acts his first Western rôle as the hard-riding, fast-shooting young outlaw who was the terror of Lincoln County, New Mexico. Brian Donlevy, Maureen O'Sullivan, Ian Hunter and Gene Lockhart head the impressive supporting cast, with Dave Miller directing. The mountains, canyons and plains of the great Western outdoors will be pictured in all their varied moods and hues through Technicolor.

Taylor rides his own horse in "Billy the Kid," a coal-black mare which he bought and trained for film work. The star will dress completely in black for the title-rôle.

Arthur Askey, Graham Moffatt, "Stinker" Murdoch and Moore Marriott are in a spot of bother with Kathleen Harrison in the Gainsborough film I THANK YOU, now in production at Lime Grove

Judy Canova, you will remember her in British Lion's "Scatterbrain," has been given the lead in SIS HOPKINS, one of the biggest subjects on the Republic schedule

Production Activity at Republic

BIG SCALE OFFERINGS

Seven Completed

THE intensity of the current production drive initiated this year by Republic Pictures is reflected in the news recently received by S. W. Smith, of British Lion, that no fewer than seven pictures of the new programme have already been completed.

Chief among these subjects is the eagerly awaited Judy Canova vehicle, "Sis Hopkins," which budgeted for over $750,000, is rated as Republic's most irresistible box-office attraction to date.

As a play "Sis Hopkins" had a phenomenal run of not less than fifteen years with Rose Melville in the title part. In 1919, Goldwyn made the only silent version, with Mabel Normand in the lead.

Judy Canova sings six songs specially composed for her by Frank Loesser and Jule Styne, as well as a few operatic arias. Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayward and Katherine Alexander are in the main supporting roles. Joseph Santley directed.

Mary Lee's first starring film is "Barnyard Follies." It was directed by Frank Macdonald and the cast also includes Rufe Davis, June Storey and "Pappy" Cheshire.

Exceptionally strong audience appeal is promised in "Behind the News," a powerful newspaper drama, featuring Lloyd Nolan, Doris Davenport, Frank Albertson, Robert Armstrong and Paul Harvey. Directed by Joseph Santley.

The first film to feature the Weaver Brothers and Roy Rogers is "Arkansas Judge," with Spring Byington, Pauline Moore, Frank M. Thomas, Veda Ann Borg, Eily Malyon and Loretta Weaver in support. "Mandy" Shaefer is the producer director.

"Petticoat Politics" is another "Higgins family" show, starring Roscoe Karns, Ruth Donnelly, Spencer Charters, George Ernest, Lois Ranson and Polly Moran. Directed by Erle C. Kenton.

"A Man Betrayed," a punchy, dramatic melodrama, boasts a star-studded cast which includes John Wayne, Frances Dee, Edward Ellis, Wallace Ford, Ward Bond, Harold Huber and Alexander Granach—the latter will be remembered as the bearded Russian "commissar" in "Ninotchka." John H Auer directed.

Bob Steele, of "Mice and Men" fame, plays the lead of "The Great Train Robbery," supported by Claire Carleton, Milburn Stone, Joe Kane directed.

More to Come

Other Republic pictures in advance stage of production are:

"Lady from New Orleans," which stars John Wayne and Ona Munson, is being produced on a $750,000 budget. It ranks as Republic's de-luxe feature picture. Bernard Vorhaus is directing.

"Mr. District Attorney" stars Dennis O'Keefe and Florence Rice with Peter Lorre. William Morgan is directing.

"In Old Cheyenne," Roy Rogers vehicle has Joan Woodbury as feminine lead with George "Gabby" Hayes in the top line. Joe Kane is directing. "Rookies on Parade," starring Bob Crosby and Ruth Terry, has a highly amusing plot about a blue-blood family, a song-writing team, a Broadway show and the army. Joe Santley is directing.

In early preparation is Gene Autry's latest feature picture entitled "Down Mexico Way."

Properties Purchased

Republic has also purchased three original stories. One by Michael Fessier entitled "Newspapermen Are Human," which is said to contain a most amusing plot about a reporter who marries the richest girl in the world. The second by Charles Booth, author of "The General Died at Dawn," entitled "Hurricane Smith," the story of which is described as an American "Les Miserables"; and the third by Adrian Johnson—"Pardon My Stripes"—farce comedy with a prison background.

• STOP PRESS CRITICISMS •

"HAL ROACH TOUCH SEEN AT ITS CRAZIEST AND MOST HILARIOUS. PATRONS WILL ROAR AT ANTICS."
—DAILY FILM RENTER

"EXCELLENT POPULAR ENTERTAINMENT. HAL ROACH HAS HIT THE BULL'S EYE."
—TO-DAY'S CINEMA

HAL ROACH presents

ROAD SHOW

Carole Lombard John Hubbard

LANDIS • HUBBARD

CHARLES BUTTERWORTH
GEORGE E. STONE
and THE CHANN MILLER ORCHESTRA

Directed by HAL ROACH

PROVINCIAL				
BIRMINGHAM	[illegible]	May	13	10.30 a.m.
CARDIFF	Odeon	May	9	11 a.m.
LEEDS	Odeon	May	6	10.45 a.m.
SHEFFIELD	Cin. Hse.	May	7	10.45 a.m.
LIVERPOOL	Futurist	May	6	10.45 a.m.
MANCHESTER	Gaiety	May	2	10.45 a.m.
NEWCASTLE	Essoldo	May	14	10.45 a.m.
GLASGOW	Scala	May	7	10.45 a.m.

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[illegible]RUGGLES
[illegible]ANN MILLER
[illegible]CHESTRA
[illegible]EY SALKOW

Cary Grant and Irene Dunne in a scene from PENNY SERENADE, forthcoming Columbia picture

GREAT PRODUCTION DRIVE BY COLUMBIA

Astaire, Montgomery and Dietrich Signed

IMPLEMENTING the promise made by Max Thorpe at the recent Columbia Convention, that a recent production drive would mark 1941 as Columbia's year of plenty, news comes from Hollywood of the signing up of important new stars and the acquisition of box-office story properties.

The newly signed stars include Fred Astaire, Robert Montgomery, Marlene Dietrich, Ruth Hussey and Claude Rains.

Fred Astaire will be seen with Rita Hayworth in "He's My Uncle," one of the six big new musicals Columbia is to make. Miss Hayworth, who began her career as a dancer, will be seen in a dancing rôle. Cole Porter has written the songs in his own vein of gay sophistication. Sam Bischoff will produce.

"Bob" Montgomery Comedy

Robert Montgomery will be the star of "Heaven Can Wait," which Alexander Hall will direct. The picture, of high importance among the company's forthcoming offerings, is based on a stage comedy by Harry Segall. Claude Rains and James Gleason have been prominently cast.

Marlene Dietrich has been signed for "Miss Madden is Willing," a romantic comedy which Mitchell Leisen will direct.

Borrowed from M-G-M

As a result of her outstanding performances in "Flight Command" and "The Philadelphia Story" Columbia has borrowed Ruth Hussey from M-G-M for one of the two principal feminine leads in John M. Stahl's production "Our Wife," a gay story of modern marriage, which marks Stahl's first vehicle under his new producer-director contract with the company.

"Ballerina" to be Filmed

Loretta Young will be the star of "To-night is Ours," which Gregory Ratoff will produce and direct. The picture is based on Lady Eleanor Smith's novel, "Ballerina," which proved a big hit when produced on the London stage a few years ago. Loretta Young will be seen in an entirely new type of rôle, that of a ballet dancer.

Big-time Musicals

With an unprecedented demand for musical comedy currently apparent Columbia leads the field with six musicals, either in production or in process of preparation. The whole half-dozen are in the top budget bracket.

Now before the cameras is "Time Out for Rhythm," an elaborate musical in which will appear Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Brenda and Cobina, of radio fame; Joan Merrill, a new singing sensation; the Three Stooges and Glen Gray and his Casa Loma Orchestra. Seven songs which promise to be in the hit class have been written by Sammy Cahn and Saul Chaplin. Sidney Salkow is directing.

Also in production is "Betty Co-ed," starring Ruby Keeler, Harriet Hilliard and Ozzie Nelson with his band. The original story and the screen play are by Robert Andrews.

"Eadie Was a Lady" will be Gene Markey's first film at Columbia for which Cole Porter is writing music.

Markey has also in preparation a musical entitled "But Beautiful," with a prominent feminine star. Another outstanding production will be "Pal Joey," the screen version of a big Broadway hit. George Abbott, producer of the stage play, will also produce the screen version.

Devil's Island

Sally Eilers and Donald Woods head the cast of "I Was a Prisoner on Devil's Island," which Lew Landers is directing. Eduardo Ciannelli, Victor Kilian and Charles Halton are in the cast. Boris Karloff and Peter Lorre are teamed for the first time in "The Bogie Man Will Get You," described as a novel and original comedy-horror subject.

Anita Louise will have the feminine lead in "One Way Street," to be directed by Robert Florey. Supporting rôles will be played by Noah Beery, Jun., and Dick Purcell.

Rochelle Hudson, Bruce Bennett and Roger Pryor are featured in "The Officer and the Lady," a new and original type of mystery story which Sam White is directing with Sidney Blackmer, Oscar O'Shea and Tom Kennedy featured.

An Empire Outpost

Scenarist Richard Carroll, who collaborated with Sidney Bartlett in the script of "Trinidad," a story which has the military side of that Empire outpost as its background, has been signed to a one-year contract.

"Obituary" is the tentative title of a story of community life in an American small town in which Frank Craven and Edgar Buchanan are featured and Charles Barton will direct.

New Subjects

Acquisition of four new story properties is also confirmed. They are "Take Back Your Dreams," an original by Frank Fenton and Lynn Boot; "Women in the Navy," from an unpublished story by Hilary Lynn; "Just Another Dame," by Robert Hyde; and "The Man Who Came to Life."

GREEKS HAVE GOOD WORD FOR HIT

"Married—But Single"

Columbia's great new comedy hit, "Married—But Single," co-starring Rosalind Russell and Melvyn Douglas, has been praised by the Greeks—and that is praise indeed! Reviewing the picture the Athens "Free Tribune" says: "The best comedy of a season of good comedies. Melvyn Douglas and Rosalind Russell give the best comedy performances to be seen in a long time."

The "Film Press" of Switzerland is also full of praise for the picture. "This film," it writes, "is a tonic for these serious days."

In the Dutch East Indies they are equally enthusiastic. The "Batavisch News" says: "There are more laughs in 'Married—But Single' than in all the comedy pictures we have had during the past ten weeks."

Nine Major Productions at M-G-M

MANY BIG FILMS SCHEDULED

Garbo's Dual Role

WITH nine major productions now on the sound stages, a production boom is getting under way at Metro-Goldwyn-Mayer, with several other films scheduled to go before the cameras shortly.

Pictures now well into production are "A Woman's Face," Joan Crawford starring film with George Cukor as director and Victor Saville as producer; "Dr. Jekyll and Mr. Hyde," starring Spencer Tracy, Ingrid Bergman, and Lana Turner, with Victor Fleming as director and Victor Saville as producer; "Blossoms in the Dust," Greer Garson Technicolor film with Mervyn LeRoy directing and Irving Asher as producer; "Billy the Kid," Robert Taylor starring, Western drama filmed in Technicolor, with Dave Miller as director and Irving Asher as producer; and "The Uniform," co-starring Clark Gable and Rosalind Russell, with Clarence Brown as director and Hunt Stromberg as producer.

Three more productions have recently been started by M-G-M at Culver City. They are "The People v. Dr. Kildare," starring Lew Ayres, Lionel Barrymore, Laraine Day, Red Skelton, Ronita Granville and a strong supporting cast. The director of this new "Kildare" film is Harold S. Bucquet.

"Man from the City" also has started production with Robert Sinclair as director and Edwin Knopf as producer. The cast is headed by Robert Sterling, Marsha Hunt and Paul Kelly, and includes Don Costello, Virginia Weidler, Carol Hughes and Henry Travers.

The third new production is a Marx Brothers starring vehicle, and the cast in support of the stars will include Tony Martin, Virginia O'Brien, Virginia Grey, Margaret Dumont and Charles Holland. Charles Reisner is the director of this film, the title of which is "Step This Way," and it will be produced by Louis K. Sidney.

Other films scheduled for an early start are "Lady Be Good," to star Eleanor Powell, Ann Sothern and Lionel Barrymore, and "Smilin' Through" to star Jeanette MacDonald and James Stewart.

An Outstanding Role

One of the acting plums of the year has been assigned to Barton MacLane in "Dr. Jekyll and Mr. Hyde." He plays Sam Higgins, a demented labourer, who goes to church to scoff. An accident has turned him from a kindly and good citizen into a cruel, vicious beast. Dr. Jekyll becomes interested in the case. When he is refused permission to experiment with the man, Jekyll uses himself in experimenting with the forces of good and evil.

Tracy plays the dual role in the Stevenson story with Lana Turner and Ingrid Bergman as his co-stars. C. Aubrey Smith will play the bishop.

Garbo's New Picture

In her new picture Greta Garbo will play a dual rôle in a modern comedy, the story of which has been written by Salka Viertel and Walter Reisch. George Cukor will direct and Gottfried Reinhardt is the producer.

It has been finally decided that Shirley Temple's first film for M-G-M will be "Lazy Bones," a story of the waterfront, in which Shirley will be starred with Wallace Beery. Richard Thorpe is directing and Milton Bren producing.

"Billy the Kid"

Spectacular and rugged action story of the old American South-West in the most colourful frontier days is presented in "Billy the Kid," in which Robert Taylor acts his first Western rôle as the hard-riding, fast-shooting young outlaw who was the terror of Lincoln County, New Mexico. Brian Donlevy, Maureen O'Sullivan, Ian Hunter and Gene Lockhart head the impressive supporting cast, with Dave Miller directing. The mountains, canyons and plains of the great Western outdoors will be pictured in all their varied moods and hues through Technicolor.

Taylor rides his own horse in "Billy the Kid," a coal-black mare which he bought and trained for film work. The star will dress completely in black for the title-rôle.

Arthur Askey, Graham Moffatt, "Stinker" Murdoch and Moore Marriott are in a spot of bother with Kathleen Harrison in the Gainsborough film I THANK YOU, now in production at Lime Grove

Judy Canova, you will remember her in British Lion's "Scatterbrain," has been given the lead in SIS HOPKINS, one of the biggest subjects on the Republic schedule

Production Activity at Republic

BIG SCALE OFFERINGS

Seven Completed

THE intensity of the current production drive initiated this year by Republic Pictures is reflected in the news recently received by S. W. Smith, of British Lion, that no fewer than seven pictures of the new programme have already been completed.

Chief among these subjects is the eagerly awaited Judy Canova vehicle, "Sis Hopkins," which budgeted for over $750,000, is rated as Republic's most irresistible box-office attraction to date.

As a play "Sis Hopkins" had a phenomenal run of not less than fifteen years with Rose Melville in the title part. In 1919, Goldwyn made the only silent version, with Mabel Normand in the lead.

Judy Canova sings six songs specially composed for her by Frank Loesser and Jule Styne, as well as a few operatic arias. Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayward and Katherine Alexander are in the main supporting roles. Joseph Santley directed.

Mary Lee's first starring film is "Barnyard Follies." It was directed by Frank Macdonald and the cast also includes Rufe Davis, June Storey and "Pappy" Cheshire.

Exceptionally strong audience appeal is promised in "Behind the News," a powerful newspaper drama, featuring Lloyd Nolan, Doris Davenport, Frank Albertson, Robert Armstrong and Paul Harvey. Directed by Joseph Santley.

The first film to feature the Weaver Brothers and Roy Rogers is "Arkansas Judge," with Spring Byington, Pauline Moore, Frank M. Thomas, Veda Ann Borg, Eily Malyon and Loretta Weaver in support. "Mandy" Shaefer is the producer directo

"Petticoat Politics" is another "Higgin family" show, starring Roscoe Karns, Rut Donnelly, Spencer Charters, George Ernes Lois Ranson and Polly Moran. Directed b Erle C. Kenton.

"A Man Betrayed," a punchy, dramati melodrama, boasts a star-studded cast which includes John Wayne, Frances Dee, Edwar Ellis, Wallace Ford, Ward Bond, Harold Huber and Alexander Granach—the latte will be remembered as the bearded Russia "commissar" in "Ninotchka." John H Auer directed.

Bob Steele, of "Mice and Men" fame, plays the lead of "The Great Train Robbery," supported by Claire Carleton, Milburn Stone. Joe Kane directed.

More to Come

Other Republic pictures in advance stage of production are:

"Lady from New Orleans," which stars John Wayne and Ona Munson, is being produced on a $750,000 budget. It ranks as Republic's de-luxe feature picture. Bernard Vorhaus is directing.

"Mr. District Attorney" stars Dennis O'Keefe and Florence Rice with Peter Lorre William Morgan is directing.

"In Old Cheyenne," Roy Rogers vehicle has Joan Woodbury as feminine lead with George "Gabby" Hayes in the top line. Joe Kane is directing. "Rookies on Parade," starring Bob Crosby and Ruth Terry, has a highly amusing plot about a blue-blood family, a song-writing team, a Broadway show and the army. Joe Santley is directing.

In early preparation is Gene Autry's latest feature picture entitled "Down Mexico Way."

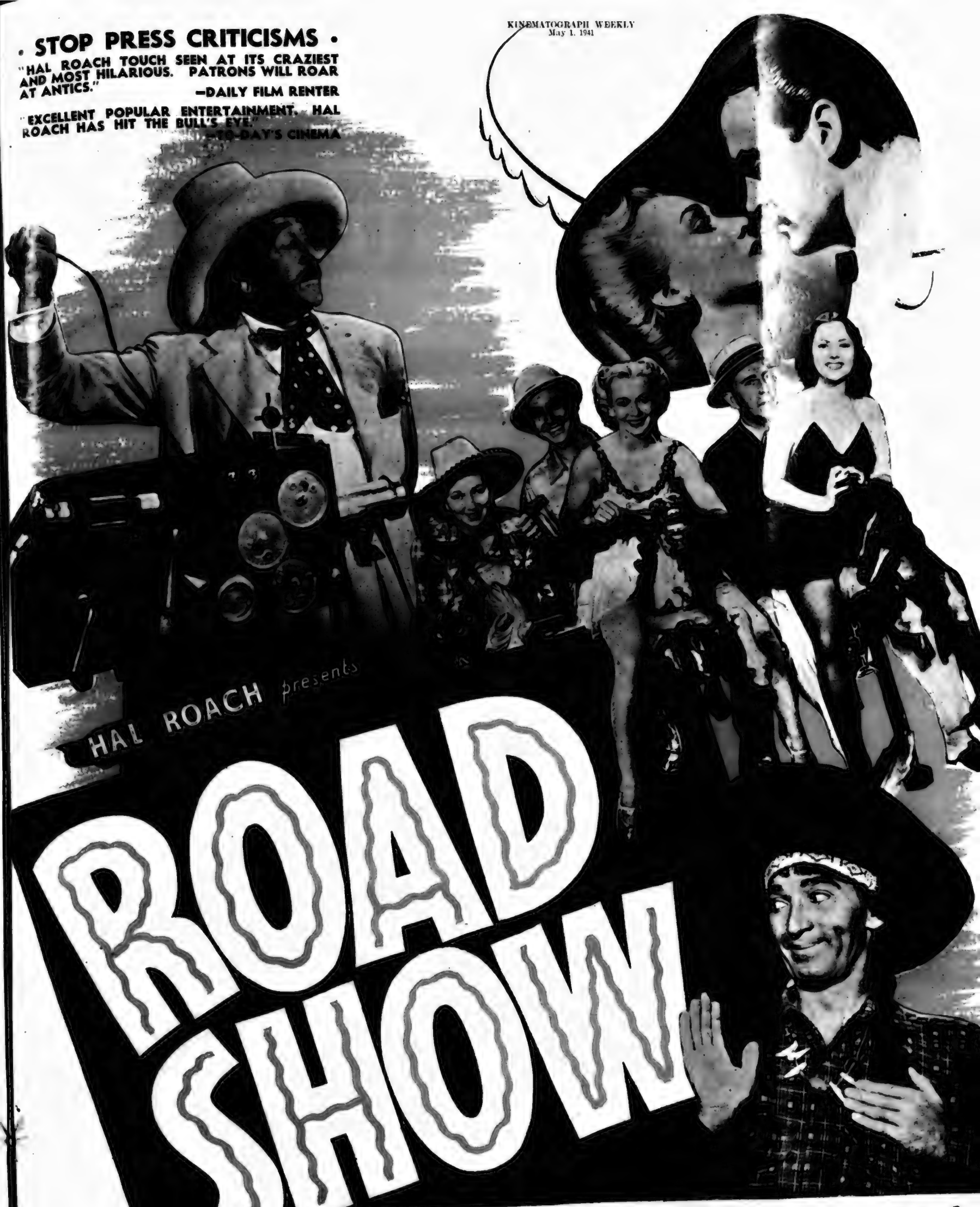
Properties Purchased

Republic has also purchased three original stories. One by Michael Fessier entitled "Newspapermen Are Human," which is said to contain a most amusing plot about a reporter who marries the richest girl in the world. The second by Charles Booth, author of "The General Died at Dawn," entitled "Hurricane Smith," the story of which is described as an American "Les Miserables"; and the third by Adrian Johnson—"Pardon My Stripes"—farce comedy with a prison background.

• STOP PRESS CRITICISMS •

"HAL ROACH TOUCH SEEN AT ITS CRAZIEST AND MOST HILARIOUS. PATRONS WILL ROAR AT ANTICS."
—DAILY FILM RENTER

"EXCELLENT POPULAR ENTERTAINMENT. HAL ROACH HAS HIT THE BULL'S EYE."
—TO-DAY'S CINEMA



ROAD SHOW

Carole *John* *Adolp*

LANDIS • HUBBARD • MENJ

CHARLES BUTTERWORTH • PATSY KE

GEORGE E. STONE • WILLIE BE

and THE CHARIOTEERS

Directed by HAL ROACH

DISTRIBUTED BY

PROVINC

BIRMINGHAM		May	15	10.30 a.m.
CARDIFF	Odeon	May	9	11 a.m.
LEEDS	Odeon	May	6	10.45 a.m.
SHEFFIELD	Cin. Hse.	May	7	10.45 a.m.
LIVERPOOL	Futurist	May	6	10.45 a.m.
MANCHESTER	Gaiety	May	2	10.45 a.m.
NEWCASTLE	Essoldo	May	14	10.45 a.m.
GLASGOW	Scala	May	7	10.45 a.m.

YEAR OF

SEVENTEEN TOP-LINERS

KINEMATOGRAPH WEEKLY
MAY 7 '42

ARIZONA

The Tree of Liberty

ANGELS OVER BROADW

ESCAPE TO GLOR

MARRIED-BUT SING

ABE LINCOLN HAD FOUR SO

PENNY SERENADE

THEY DARE NOT LO

SHE KNEW ALL THE ANSW

BLONDIE GOES LA

HER FIR$T BEA

BEDTIME STOR

TIME OUT FOR RHYT

YEAR OF PLENTY

TEEN TOP-LINERS IN SIX MONTHS

ARIZONA
JEAN ARTHUR - WILLIAM HOLDEN
WARREN WILLIAM
★ DIRECTOR - WESLEY RUGGLES ★

ANGEL OF LIBERTY
CARY GRANT - MARTHA SCOTT
DIRECTOR - FRANK LLOYD

ANGELS OVER BROADWAY
DOUGLAS FAIRBANKS, Jr. - RITA HAYWORTH
THOMAS MITCHELL
★ DIRECTOR - BEN HECHT ★

GATE TO GLORY
PAT O'BRIEN - CONSTANCE BENNETT
DIRECTOR - JOHN BRAHM

MARRIED-BUT SINGLE
ROSALIND RUSSELL - MELVYN DOUGLAS
★ DIRECTOR - ALEXANDER HALL ★

THEY HAD FOUR SONS
WARNER BAXTER - INGRID BERGMAN
DIRECTOR - GREGORY RATOFF

PENNY SERENADE
CARY GRANT - IRENE DUNNE
★ DIRECTOR - GEORGE STEVENS ★

THEY DARE NOT LOVE
GEORGE BRENT - MARTHA SCOTT
DIRECTOR - JAMES WHALE

SHE KNEW ALL THE ANSWERS
FRANCHOT TONE - JOAN BENNETT
★ DIRECTOR - RICHARD WALLACE ★

SHE MET IN YORK
HERBERT MARSHALL - VIRGINIA BRUCE
DIRECTOR - ALFRED E. GREEN

BLONDIE GOES LATIN
PENNY SINGLETON - ARTHUR LAKE
LARRY SIMMS
★ DIRECTOR - FRANK R. STRAYER ★

THEY MET IN BOMBAY
WILLIAM HOLDEN - WARREN WILLIAM
DIRECTOR - STUART HEISLER

HER FIR$T BEAU
JANE WITHERS - JACKIE COOPER
★ DIRECTOR - J. THEODORE REED ★

THE BAD MAN
DIRECTOR - JOHN M. STAHL

BEDTIME STORY
★ DIRECTOR - ALEXANDER HALL ★

TIME OUT FOR RHYTHM
DIRECTOR - WESLEY RUGGLES
RUDY VALLEE - ANN MILLER
THE THREE STOOGES
GLEN GRAY'S CASA LOMA ORCHESTRA
★ DIRECTOR - SIDNEY SALKOW

COLUMBIA PICTURES

"PENNY SERENADE"

One of the most important of Columbia's forthcoming presentations is PENNY SERENADE, which will shortly be Trade shown. Cary Grant, Irene Dunne are starred, and the supporting cast includes Richard Shoemaker, Billy Bevan, Eva Lee Kuney, Edgar Buchanan, and Baby Fleetwood

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Andy Hardy's Private Secretary (M-G-M)—American.	101 min. (U)	Mickey Rooney, ... Lewis Stone, Kathryn Grayson.	Domestic comedy drama, the latest of the popular Judge Hardy series, introducing a captivating new vocal star. Established cast, excellent, and production and detail well up to standard.	**Excellent general booking, great for youngsters.**
Caught in the Act ... ... (Pathe)—American.	60 min. (U)	Henry Armetta, ... Iris Meredith, Robert Baldwin.	Domestic comedy drama, describing the predicament of an honest workman who finds himself embroiled with crooks. Story slight, but lively, star's performance versatile, support and staging adequate.	**Acceptable second for the masses, family and youngsters.**
***Danny Boy ... ... (Butcher)—British.**	80 min. (U)	Wilfrid Lawson, ... Ann Todd, Grant Tyler.	Sentimental romantic drama with music and song, suggested by the evergreen ballad. Story slight, but acting adequate, war-time detail topical and songs popular. Title values big.	**Very good title booking for the masses, family and youngsters.**
Devil Bat, The ... ... (Pathe)—American.	67 min. (A)	Bela Lugosi, ... Suzanne Kaaren, Dave O'Brien.	Macabre melodrama of revenge, manufactured from an infallible formula. Star's performance effective, support competent and technical presentation realistic. Thrills fast and furious.	**Very good star thriller for the masses. Hardly suitable for youngsters.**
There's Magic in Music ... (Paramount)—American.	80 min. (U)	Allan Jones, ... Susanna Foster, Margaret Lindsay.	Musical romantic drama, set in picturesque Interlochen, home of American music. Story pleasing, tale brilliant and settings delightful.	**Excellent romantic musical. Great for youngsters and the family.**
You're the One ... ... (Paramount)—American.	80 min. (U)	Bonnie Baker, ... Orrin Tucker, Ed. Everett Horton.	Musical comedy extravaganza with a crazy show business and sanatorium background. Story sketchy, but supporting cast popular, numbers tuneful and staging elaborate.	**Moderate light booking. Nothing to harm youngsters.**

* A British picture.

REVIEWS FOR SHOWMEN

Andy Hardy's Private Secretary

M-G-M. American (U). Directed by George B. Seitz. Featuring Mickey Rooney, Lewis Stone and Kathryn Grayson. 9,089 feet. Release not fixed.

DOMESTIC comedy-drama, the ninth contribution to the persistently popular Judge Hardy series, dealing with the latest academic and romantic vicissitudes of Andy, the irresponsible and irrepressible Hardy heir. The actual tale is not the best of the series; it is too heavily draped with alien collegiate detail fully to appeal to English audiences, but there are generous compensations. One is the debut of Kathryn Grayson. Here we have an engaging and talented young vocal star who is destined to steal some of Deanna Durbin's thunder.

Another is its ingratiating family angle. The Hardys, portrayed with kindly consistency by Mickey Rooney, Lewis Stone and Fay Holden, have a human quality that transcends story and national barriers. Yet another is its good moral angle.

Prodigious star, title and series values firmly crown its captivating catalogue of good things. Excellent mass and family booking.

Story.—Andy Hardy, son of understanding Judge Hardy, is the big-shot of his school. He holds every important office and is in full charge of graduation day celebrations. Harry and Kathryn Land, son and daughter of Stephen V. Land, a garage employee who had seen better days, are not too well treated by Andy, but Judge Hardy steps in and rebukes his heir for his snobbery.

Kathryn becomes Andy's secretary, but the glamour causes Andy to neglect his studies. He fails in English in his final examination and automatically excludes himself from the celebrations he had prepared. In a misguided attempt to keep Kathryn and Harry in town for the big event, Andy also loses Stephen his job. To make matters worse, Polly Benedict, Andy's permanent girl friend, considers Kathryn her rival. The combination of woes just about gets Andy down, but after he is given time to assimilate the lesson in values all is straightened out.

Acting.—Kathryn Grayson is somewhat neglected during the first half, but she completely conquers in the second. This talented and captivating young lady is a grand find, and her coloratura soprano voice is delightful. Mickey Rooney takes the rough with the smooth effectively as Andy, Lewis Stone gives another flawless portrayal as Judge Hardy, and Fay Holden as Mrs. Hardy is equally natural. Todd Karns, promising son of Roscoe Karns, and Ian Hunter are at the head of a first-rate supporting cast.

Production.—The purpose of the tale is to point out the folly of allowing the glamour of office to blind one to the importance of realities. Andy Hardy is the "horrible example." Kathryn Grayson has to wait some time before she is allowed to establish herself, but here again the wait is worth while.

As for the vocal and comedy trimmings, these fit smoothly and logically into the general scheme. Title, star and series values are, needless to say, an additional box-office asset. "Andy Hardy's Private Secretary" can't go wrong.

Points of Appeal.—Slight, but purposeful story, dazzling debut of Kathryn Grayson, great work by established cast, popular humour and sentiment, good atmosphere, pleasing vocal numbers, and big star, title and series values.

Danny Boy

Butcher. British (U). Directed by Oswald Mitchell. Featuring Wilfrid Lawson, Ann Todd and Grant Tyler. 7,180 feet. Release not fixed.

SENTIMENTAL, romantic drama with music and song and a war time London locale, suggested by the evergreen ballad. The story is no profound contribution to screen literature, neither does it aspire to documentary, but transparent as it is, it nevertheless amply serves its purpose as a peg for popular comedy, sentiment and tunes.

The principal players are, with few exceptions, more than equal to their responsibilities—Grant Tyler is, for instance, a real juvenile discovery—and the direction is not lacking in resource. The song selection is equally showmanlike.

Very good title booking, particularly for family, provincial and industrial halls.

Story.—Jane Kay, a singer, returns to London following a successful season in New York in the hope of being reunited with Nick Carter, her violin-player husband, from whom she is divorced, and her child Danny. Nick and Danny, an accordion player, are victims of the blitz and are forced to play in the streets. Jack Newton, a wily theatrical agent, is interested in both Jane and Nick, but keeps them apart because Harold Martin, his backer, is in love with Jane.

Fate is on the side of the estranged Carters and, after many ups and downs, all of which mirror the many phases of war time London, they and Danny are reconciled in a night club during riotous New Year's Eve celebrations.

Acting.—Wilfrid Lawson draws good character as the wily, yet likeable Newton, the part presents no difficulty to him; Grant Tyler is engaging and reveals considerable promise, as Danny, and John Warwick handles a violin with musical conviction, as Nick.

Ann Todd refuses to look on the bright side, as Jane, but Wylie Watson and Albert Whelan take good care of the light relief in shrewdly etched comedy rôles. The rest of the support is satisfactory.

Production.—The story is a trifle novelettish, but ingenuous as it is, it is shrewd enough to revive the infallible D. W. Griffiths' technique. As in the old maestro's epics, it accelerates heartbeats by repeatedly causing the estranged central characters to miss each other by seconds. And how the old gag works!

The comedy relief is equally ingenuous, but no less effective. The song numbers, too, are successfully borrowed from the past. Accurate war time detail supplies the modern touch. The complete picture gets it both ways. Star and title values consolidate its modest, but welcome, showmanship. Family and industrial appeal is a foregone conclusion.

Points of Appeal.—Simple, but appealing story, strong human angle, feminine touch, popular tunes, accurate and versatile technical presentation, attractive cast and box-office title.

Caught in the Act

Pathé. American (U). Directed by Jean Yarborough. Featuring Henry Armetta, Iris Meredith and Robert Baldwin. 5,397 feet. Release not fixed.

DOMESTIC comedy drama, describing the predicament and dilemma of an honest builders' foreman who suddenly finds himself embroiled in a phoney protection racket. The picture is a chapter of hectic incidents rather than a straight play, but its sketchy design does not restrict the promotion of an actionful and amiable alternation of roughstuff, romance and laughs.

Henry Armetta, good in the lead, is its invaluable king pin. Support and staging are unpretentious, but adequate. Acceptable second for the masses and the family.

Story.—Jim Brandon, a building contractor, is threatened by protection racketeers. Rather than incriminate Mike, his honest foreman, Brandon promotes him to the office of outdoor salesman. Mike's new job pleases his wife Mary and his daughter Lucy, who, incidentally, is about to be married, but on his first day out he is compromised by a blonde.

The blonde turns out to be a member of the protection gang, and the incident causes Mike to be treated with suspicion by Mary, the gang and the police. However, after much hectic ado he causes the racketeers to be put where they belong, and is reconciled to Mary in time for Lucy's wedding.

Acting.—Henry Armetta, the Italian-American comedian, leaves no stone unturned, as Mike, and Inez Palange also registers as Mike's equally volatile wife. Iris Meredith Robert Baldwin, Charles Miller, Maxine Leslie, and Dick Terry represent pretty good type, in support.

Production.—The picture is more or less a one-man show, but its versatility, neatly amplified by Henry Armetta's good character work, serves it in good stead. For the most part it strikes a favourable balance between comedy, romance, and roughstuff. In its unpretentious and disarming way it is quite a handy second. Star values and title are by no means inconsiderable.

Points of Appeal.—Slight, but lively tale, versatile performance by Henry Armetta, adequate support, convenient footage and title and star values.

You're the One

Paramount. American (U). Directed by Ralph Murphy. Featuring Bonnie Baker, Orrin Tucker and Edward Everett Horton. 7,290 feet. Release not fixed.

MUSICAL comedy extravaganza, with crazy show business and sanatorium backgrounds, illustrating a young singer's bid for fame. Bonnie Baker and Orrin Tucker, two American radio favourites, make their screen debut, and everything from song to slapstick is worked into the story, but considering the versatility of its ingredients and talents—there is a well-known supporting cast—the entertainment is relatively thin. The film's happiest features are its staging and tunes. Moderate light comedy.

Story.—Death Valley Joe Frink, a theatrical agent, is impressed by the talent of Bonnie Baker, a crooner, and tries to sell her to Luke Laramie, a dance band leader who is hoping to land a valuable contract for a "no fat" product. Laramie's ample figure is against him and he visits Dr. Colonna's sanatorium to reduce. Frink and Bonnie follow him.

When Orrin Tucker, the resident band leader, and Bonnie meet, they discover they are former sweethearts and that their love lingers. There are complications when Frink attempts to glamourise Bonnie and eventually persuades her to sign up with Laramie, but a last-minute twist allows genuine romance to have its way.

Acting.—Bonnie Baker, who, apparently, has made a name for herself with "Oh, Johnny," sings quite well, but has not much screen personality. Orrin Tucker is good as band leaders go, but he is no actor. Albert Dekker is Luke Laramie, but he goes to the other extreme; he's too good an actor for so trivial a part. The best work comes from Edward Everett Horton, Lilian Cornell, Renie Riano, Jerry Colonna and Teddy Hart in direct support.

Production.—Here is a picture that mixes its ingredients so recklessly—song, slapstick, child fantasy and conventional variety entertainment are merely part of its crazy brew—that before it ends it is in danger of creating its own hangover. Some, of course, may have the capacity to take it, but attractive as its cast, staging and songs are, it's certainly no stone-ginger. Nevertheless, its faults are its main recommendation; it's something to be light-headed in these strenuous days.

Points of Appeal.—Crazy plot, exuberant teamwork, popular supporting cast, pleasing tunes, good staging and provocative title.

The Devil Bat

Pathé. American (A). Directed by Jean Yarborough. Featuring Bela Lugosi, Suzanne Kaaren, and Dave O'Brien. 6,132 feet. Release not fixed.

MACABRE melodrama of revenge, telling of a brilliant, but unbalanced, scientist who nurses a grudge against his employers, and uses giant man-killing bats to settle accounts. The story displays hectic ingenuity, and its many eerie flights of fancy, backed up by showmanlike presentation, are responsible for a colourful ribbon of spectacular thrills.

Bela Lugosi effectively supports the exciting illusion in the lead, and the rest of the players are no less alive to their responsibilities. The direction and staging, too, reveal resource. Moreover, the climax is a corker. Very good star thriller for the masses.

Story.—Paul Carruthers, a scientist, is convinced that Henry Morton and Martin Heath, joint owners of a cosmetic company, have cheated him out of enormous profits. His revenge is to create giant bats, train them to react to a specific scent, and then apply the scent by subterfuge to intended victims. The first is Roy Heath, Martin's son.

Johnny Layton, newspaper reporter, is sent to investigate. Shortly afterwards, Tommy, Martin's other son, is added to the list of casualties. By this time Johnny suspects Carruthers. He sets a trap for his quarry, but before Carruthers is killed by one of his own bats, the life of Mary, Martin's daughter, is in jeopardy. Her lucky escape brings a love interest between her and Johnny to a happy ending.

Acting.—Bela Lugosi thoroughly convinces in the fantastic rôle of Paul Carruthers; Suzanne Kaaren is a cut above the usual heroine as Mary; and Dave O'Brien is a likeable and alive Johnny. There is versatile support from Guy Usher, Yolande Mallott, Donald Kerr and Edward Mortimer.

Production.—There are many loopholes to the story, and the light relief is not exactly polished, but lack of pretence does not deprive the play of thrills. The melodrama gets away to a breath-taking start and, with the star, supporting players and technicians working in exuberant co-operation, rapidly piles up the thrills until Nemesis, true to tradition, pounces on the homicidal Carruthers. The romantic asides, generously dispensed, are appropriate balm for the fair sex. Title and star values are a foregone conclusion.

Points of Appeal.—Exciting plot, effective technical presentation, impressive performance by Bela Lugosi, competent supporting cast, pleasing romantic relief, exciting climax and big title and star values.

There's Magic in Music

Paramount. American (U). Directed by Andrew L. Stone. Featuring Allan Jones, Susanna Foster and Margaret Lindsay. 7,200 feet. Release not fixed.

MUSICAL romantic drama, set in picturesque Interlochen, the famous U.S. national musical camp in Michigan, designed to introduce the masses to the joys of classical music. Brilliant young vocalists and instrumentalists, and many top-line adult artistes, all of whom are given superb orchestral accompaniment, decorate the story development with their exceptional talents.

The actual tale is much less pretentious than the music, but the two together, nevertheless, form a musical novelty that has much to appeal to the masses, and everything to good-class and family audiences. The direction and technical presentation are impeccable. Excellent romantic musicale.

Story.—Michael Maddy, son of Dr. Joseph E. Maddy, founder of the Interlochen national music camp, and his publicity-man friend, George Thomas, save Toodles La Verne, a young burlesque singer, when the theatre in which she is performing is raided. Michael, himself a good singer, recognises Toodles' talents and persuades the Interlochen authorities to accept her as a pupil.

Toodles does not take readily to discipline, but after a while the environment gets her. In the process of time she is selected to sing at an important musical festival, but on the day before particulars of her unhappy past are incorporated in a publicity campaign put over by her late partner in burlesque. At first Michael and Toodles' fellow students believe Toodles responsible, but in the end she not only proves her innocence, but wipes off the slur to the camp by distinguishing herself at the festival.

Acting.—Susanna Foster draws very good character as Toodles, and sings delightfully, and Allan Jones also acts adequately and sings well, as Michael. Margaret Lindsay, Lynne Overman, Grace Bradley and William Collier, Sen., give good acting support. Heimo Haitto, Patricia Travers and Dolly Loehr, three brilliant child instrumentalists, shine in important subsidiary rôles. Richard Bonelli, Richard Hageman and Ira Petina, Metropolitan Opera singers, lend valuable additional vocal weight.

Production.—The story, which opens with a burlesque show, glides from the ridiculous to the sublime with so little effort, that the lesson in real music is well in progress before the audience is aware of its initiation into the joys of the classics. Its artful presentation lies in the clever and ingratiating manner in which interest is established in Toodles' rehabilitation.

Sentiment is the pivot, and every gentle and lively mood is amplified by appropriate music and singing. The musical embellishment furnishes a logical and effective introduction for the wealth of juvenile and experienced talent. The grand finale, in which "Faust" and "Carmen" are sung in alternation, is a delightful musical novelty in itself.

Points of Appeal.—Appealing story, bright comedy asides, superb singing, brilliant young instrumentalists, understanding and showmanlike direction, picturesque atmosphere, human angle, fine cast and attractive title.

A picture audiences will see with their hearts

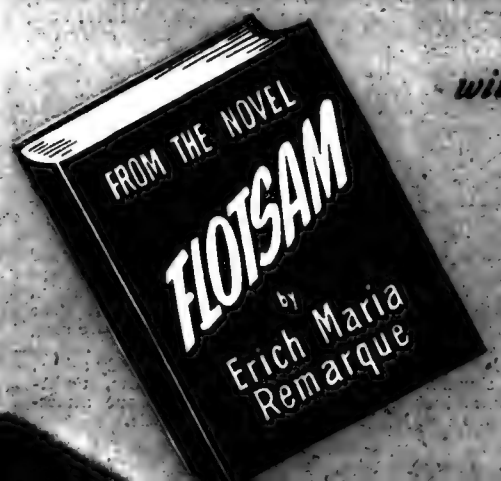
SO ENDS OUR NIGH

starring

FREDRIC MARCH ★ MARGARET SULLAVAN ★ FRANCES D

with **GLENN FORD ★ ANNA STEN** *and* **ERICH VON STR**

Directed by John Cromwell · Screenplay by Talbot Jennings



PROVINCIAL TRADE SHOWS

BIRMINGHAM	West End	May 6	10.30 a.m.	LIVERPOOL	Tivoli	May 7	10.45 a.m.
CARDIFF	Empire	May 2	11 a.m.	MANCHESTER	G. Picture	May 6	10.45 a.m.
LEEDS	Scala	May 9	10.45 a.m.	NEWCASTLE	Queens	May 7	10.45 a.m.
SHEFFIELD	Regent	May 13	10.45 a.m.	GLASGOW	Pic. Hse.	May 8	10.45 a.m.

nces will see with their hearts

OS · OUR NIGHT

starring

ARGARET SULLAVAN · FRANCES DEE

· ANNA STEN *and* ERICH VON STROHEIM

· John Cromwell · Screenplay by Talbot Jennings

ROVINCIAL TRADE SHOWS

6	10.30 a.m.	LIVERPOOL	May	7	10.45 a.m.
2	11 a.m.	MANCHESTER G.	May	8	10.45 a.m.
9	10.45 a.m.	NEWCASTLE	May	7	10.45 a.m.
13	10.45 a.m.	GLASGOW	May	8	10.45 a.m.

GREAT LOVE STORIES

GREAT PERFORMANCES

star of "A Star is Born"
as Steiner

star of "The Mortal Storm"
as Ruth

star of Wells Fargo
as Marie

the screen's newest romantic
discovery, as Kern

glamorous actress in her
greatest screen role!

the man you love to hate
as Brenner

UNITED ARTISTS

T LEWI

UR NIGHT

AVAN ★ FRANCES DEE

ICH VON STROHEIM

ot Jennings

WS

recadero	May	7	10.45 a.m.
. Palace	May	6	10.45 a.m.
ueens	May	7	10.45 a.m.
ic. Hse.	May	3	10.45 a.m.

DISTRIBUTED BY

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GREAT LOVE STORIES

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"CHEERS FOR MISS BISHOP"

Martha Scott and William Gargan star in Richard A. Rowland's CHEERS FOR MISS BISHOP, which United Artists Trade shows at the Phœnix Theatre, on Wednesday, April 30, 1941, at 2.30 p.m.

TRADE SHOW OFFERS—APRIL, 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Back Street	General F.D. (Universal)	89 min.	A	8,005 ft.	Charles Boyer, Margaret Sullavan, Richard Carlson	Excellent general booking, a box-office certainty if ever there was one. Unsuitable for children	April 10, 1941	Not Fixed
Bitter Sweet	M-G-M	93 min.	U	8,584 ft.	Jeanette MacDonald, Nelson Eddy	Excellent general booking. Nothing to harm juveniles. In Technicolor	April 24, 1941	Not Fixed
Blonde Inspiration	M-G-M	72 min.	U	6,504 ft.	John Shelton, Virginia Grey, Albert Dekker	Very moderate light booking. Safe for youngsters	April 3, 1941	May 12, 1941
Boom Town	M-G-M	119 min.	A	10,671 ft.	Clark Gable, Spencer Tracy, Claudette Colbert	Excellent general booking, a box-office certainty. Nothing to harm children	April 17, 1941	June 23, 1941
Bowery Boy	British Lion (Republic)	69 min.	A	6,306 ft.	Dennis O'Keefe, Louise Campbell, Jimmy Lydon	Very good popular booking. Safe for youngsters	April 24, 1941	Not Fixed
Chad Hanna	20th Century-Fox	87 min.	U	7,964 ft.	Henry Fonda, Dorothy Lamour, Linda Darnell	Excellent general booking. Great for the family. In Technicolor	April 10, 1941	June 16, 1941
Come Live With Me	M-G-M	85 min.	A	7,766 ft.	James Stewart, Hedy Lamarr, Ian Hunter	Excellent light booking. Hardly suitable for youngsters	April 24, 1941	July 7, 1941
Dark Streets of Cairo	General F.D. (Universal)	60 min.	A	5,310 ft.	Sigrid Gurie, Ralph Byrd, Eddie Quillan	Safe two-feature programme booking. Should not harm youngsters	April 10, 1941	Not Fixed
Heroes of the Saddle	British Lion (Republic)	57 min.	U	5,110 ft.	Robert Livingston, Raymond Hatton	Useful second, particularly for family halls	April 24, 1941	Not Fixed
Jennie	20th Century-Fox	76 min.	U	6,967 ft.	Virginia Gilmore, William Henry, Ludwig Stossel	Good popular booking. Good for the family	April 17, 1941	Not Fixed
Kipps	20th Century-Fox	112 min.	U	10,080 ft.	Michael Redgrave, Diana Wynyard, Phyllis Calvert	Excellent general booking. Great for the family	April 3, 1941	Not Fixed
Kitty Foyle	RKO-Radio	107 min.	A	9,630 ft.	Ginger Rogers, Dennis Morgan, James Craig	Excellent general booking. Hardly suitable for youngsters	April 24, 1941	Not Fixed
Love, Honour and Oh Baby!	General F.D. (Universal)	60 min.	A	5,379 ft.	Donald Woods, Kathryn Adams, Wallace Ford	Good support for the majority of halls. Nothing to harm youngsters	April 10, 1941	Not Fixed
Love on the Dole	Anglo-American	100 min.	A	9,000 ft.	Deborah Kerr, Clifford Evans, Geoffrey Hibbert	Outstanding general booking. Hardly suitable for youngsters	April 10, 1941	Not Fixed
Love Thy Neighbour	Paramount	83 min.	U	7,470 ft.	Jack Benny, Fred Allan, Mary Martin	Good light booking for the majority of halls. Good for the family	April 24, 1941	Not Fixed
Major Barbara	General F.D.	121 min.	A	10,886 ft.	Wendy Hiller, Rex Harrison, Robert Morley	Outstanding general booking. Slightly over the heads of youngsters	April 3, 1941	Not Fixed
Meet the Missus	British Lion (Republic)	67 min.	U	6,013 ft.	Roscoe Karns, Ruth Donnelly	Good general programme. Good for juveniles	April 24, 1941	Not Fixed
Melody and Moonlight	British Lion (Republic)	71 min.	U	6,481 ft.	Johnny Downs, Barbara Allen	Good general booking. Good for youngsters	April 24, 1941	Not Fixed
Melody Ranch	British Lion (Republic)	80 min.	U	7,161 ft.	Gene Autry, Jimmy Durante, Ann Miller	Capital outdoor booking. Great for youngsters	April 17, 1941	Not Fixed
Navy Steps Out, The	RKO-Radio	90 min.	U	8,100 ft.	George Murphy, Lucille Ball, Edmund O'Brien	Excellent light booking. Good for juveniles	April 10, 1941	Not Fixed
Phantom of Chinatown	Pathe	61 min.	A	5,541 ft.	Keye Luke, Lotus Long, Grant Withers	First-rate thriller. Nothing to harm youngsters	April 24, 1941	Not Fixed
Playgirl	RKO-Radio	70 min.	A	6,750 ft.	Kay Francis, James Ellison, Nigel Bruce	Good general booking. Not for youngsters	April 3, 1941	Not Fixed
Ramparts We Watch, The	RKO-Radio	85 min.	U	7,627 ft.	——	Booking no good-class hall can afford to miss, but natural treatment and thrills make it much more than a prestige offering	April 10, 1941	Not Fixed
Road Show	United Artists	86 min.	U	7,740 ft.	Adolphe Menjou, Carol Landis, John Hubbard	Capital comedy bet for all classes. Good for youngsters	April 10, 1941	Not Fixed
Romance of the Rio Grande	20th Century-Fox	72 min.	U	6,567 ft.	Cesar Romero, Patricia Morison, Lynne Roberts	Good mass, family and industrial booking. Great for youngsters	April 3, 1941	Not Fixed
Rookies	General F.D. (Universal)	83 min.	U	7,590 ft.	Bud Abbott, Lou Costello, Jane Frazee	Very good light booking for the masses and youngsters	April 10, 1941	Not Fixed
Scattergood Baines	RKO-Radio	69 min.	U	6,210 ft.	Guy Kibbee, Carol Hughes, John Arthur	Good mass and family booking. Safe for youngsters	April 3, 1941	Not Fixed
Secret Evidence	Pathe	64 min.	A	5,714 ft.	Charles Quigley, Marjorie Reynolds	Good popular booking. Should not harm youngsters	April 24, 1941	Not Fixed
So Ends Our Night	United Artists	120 min.	A	10,999 ft.	Fredric March, Margaret Sullavan, Glen Ford	Outstanding general booking. Hardly suitable for youngsters	April 24, 1941	Not Fixed
Trial of Mary Dugan, The	M-G-M	89 min.	A	8,095 ft.	Robert Young, Laraine Day, Tom Conway	First-rate general booking. Not for youngsters	April 10, 1941	Not Fixed
Wild Man of Borneo	M-G-M	78 min.	U	7,055 ft.	Frank Morgan, Billie Burke, Mary Howard	Attractive light booking, particularly for good-class halls. Nothing to harm children	April 24, 1941	May 26, 1941

REISSUES

His Affair	20th Century-Fox	98 min.	A	8,957 ft.	Robert Taylor, Barbara Stanwyck	Outstanding re-issue. Safe for the family	April 24, 1941	Not Fixed
One in a Million	20th Century-Fox	93 min.	U	8,499 ft.	Sonja Henie, Adolphe Menjou, Don Ameche	Attractive and timely re-issue. Great for the family	April 17, 1941	Not Fixed

WHAT'S RELEASED IN MAY, 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
May 5	Arise My Love	Paramount	F. 3857	111	A	10,014	Claudette Colbert, Ray Milland, Walter Abel	1, 12, 1/6	Feb. 13, 1941
" 19	Bank Detective	General F.D. (Universal)	F. 3874	71	U	6,495	W. C. Fields, Una Merkel	1/48, 1/12, 1/6	Mar. 6, 1941
" 5	Black Diamonds	General F.D. (Universal)	F. 3870	60	U	5,419	Richard Arlen, Andy Devine	1/12, 1/6	Feb. 22, 1941
" 12	Blonde Inspiration	M-G-M	F. 3933	72	U	6,504	John Shelton, Virginia Grey	1/48, 1/12, 1/6	April 3, 1941
" 5	Dr. Kildare's Crisis	M-G-M	F. 3807	75	A	6,734	Lew Ayres, Lionel Barrymore	1/48, 1/12, 1/6	Feb. 13, 1941
" 12	Fighting 69th, The	Warner	F. 3776	88	A	7,952	James Cagney, Pat O'Brien, George Brent	1/48, 1/12, 1/6	Jan. 30, 1941
" 19	Fugitive From a Prison Camp	Columbia	F. 3700	58	A	5,256	Jack Holt, Marian Marsh, Philip Terry	1, 12, 1/6	Jan. 2, 1941
" 12	Gay Caballero, The	20th Century-Fox	F. 3774	57	U	5,176	Cesar Romero, Sheila Ryan, Janet Beecher	1/6	Jan. 23, 1941
" 5	*Ghost Train, The	General F.D.	Br.Dr. 3885	85	U	7,658	Arthur Askey, Richard Murdoch, Kathleen Harrison	1/48, 1/12, 1/6	Mar. 13, 1941
" 5	I'm Still Alive	RKO-Radio	F. 3547	70	A	6,492	Linda Hayes, Kent Taylor	1/6	Nov. 7, 1940
" 19	*Inspector Hornleigh Goes To It	20th Century-Fox	Br. Dr. 3902	86	U	7,863	Gordon Harker, Alastair Sim, Phyllis Calvert	1/48, 1/12, 1/6	Mar. 6, 1941
" 5	Ladies Must Live	Warner	F. 3750	58	U	5,243	Wayne Morris, Rosemary Lane, Roscoe Karns	1, 12, 1/6	Jan. 23, 1941
" 19	Marx Bros. Go West	M-G-M	F. 3833	80	U	7,227	Marx Bros., Diana Lewis	1/48, 1/12, 1/6	Feb. 20, 1941
" 26	Money and the Woman	Warner	F. 3742	67	A	6,029	Jeffrey Lynn, Brenda Marshall, John Litel	1/12, 1/6	Jan. 23, 1941
" 12	Nobody's Children	Columbia	F. 3702	64	U	5,716	Edith Fellows, Billy Lee	1/12, 1/6	Jan. 9, 1941
" 5	Pony Post	General F.D. (Universal)	F. 3767	59	U	5,375	Johnny Mack Brown, Fuzzy Knight	——	Jan. 23, 1941
" 19	River's End	Warner	F. 3751	67	U	6,206	Dennis Morgan, Elizabeth Earl, George Tobias	1, 12, 1/6	Jan. 23, 1941
" 26	*Saints Vacation, The	RKO-Radio	Br. Dr. 3882	76	A	7,038	Hugh Sinclair, Sally Gray	1/12, 1/6	Jan. 30, 1941
" 19	San Francisco Docks	General F.D. (Universal)	F. 3876	66	A	5,972	Burgess Meredith, Irene Hervey	1/12, 1/6	Mar. 6, 1941
" 12	Sandy Gets Her Man	General F.D. (Universal)	F. 3873	64	U	5,945	Baby Sandy, Una Merkel, Stuart Erwin	1/12, 1/6	Mar. 6, 1941
" 26	Second Chorus	Paramount	F. 3959	85	U	7,651	Fred Astaire, Paulette Goddard	1/12, 1/6	Mar. 20, 1941
" 12	*Spellbound	United Artists	Br. R. 3740	81	A	7,350	Derek Farr, Vera Lindsay	1/12, 1/6	Jan. 16, 1941
" 26	That Gang of Mine	Pathe	F. 3792	61	U	5,567	East Side Kids, Clarence Muse, Joyce Bryant	1/12, 1/6	Jan. 30, 1941
" 12	Trail of the Vigilantes	General F.D. (Universal)	F. 3869	74	U	6,734	Franchot Tone, Warren William, Broderick Crawford	1/48, 1/12, 1/6	Feb. 27, 1941
" 26	Tree of Liberty	Columbia	F. 3759	115	U	10,409	Cary Grant, Martha Scott	1/12, 1/6	Jan. 16, 1941
" 19	When Youth Conspires	Pathe	F. 3850	79	U	7,199	Jackie Moran, Marcia Mae Jones	1/12, 1/6	Feb. 27, 1941
" 26	Wild Man of Borneo	M-G-M	F. 4024	78	U	7,055	Frank Morgan, Billie Burke	1/48, 1/12, 1/6	April 24, 1941
" 26	You'll Find Out	RKO-Radio	F. 3788	94	A	8,681	Kay Kyser, Peter Lorre	1/6	Feb. 6, 1941

Titles marked with an asterisk denote British picture. **† In colour.**

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period March 20 to April 21. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MARCH 21.				
Quiet Wedding	Paramount	Conqueror Films.	7,242	Br./Dr. 3901
Inspector Hornleigh Goes to It.	20th Century-Fox.	20th Century Productions.	7,863	Br./Dr. 3902
MARCH 24.				
The Hills of Smiling Death.	Denning Films	Niall Rankin	1,660	Br./R. 3903
MARCH 25.				
Levers and Legs	Warner	Gerald Norman	1,672	Br./R. 3908
MARCH 26.				
Live Stock Taking	Exclusive Films	Assoc. Independent Producers of Gt. Britain.	1,650	Br./R. 3909
A-Tish-Oo	N.S.S. Productions.	Verity Films	565	Br./E. 3910
Telefootlers	"	"	655	Br./E. 3911
Dai Jones	"	"	659	Br./E. 3912
This Cement Business	Columbia	British Foundation Pictures.	1,402	Br./R. 3919
The Private Life of a Bone.	"	"	1,627	Br./R. 3920
The Boat	"	"	1,504	Br./R. 3921
MARCH 27.				
Ball Clay	"	"	1,612	Br./R. 3922
This Man is Dangerous	Pathe	Rialto Productions.	7,421	Br./R. 3924
Pathe Pictorial Nos. 248/260—				
Pathe Pictorial No. 255	"	Pathe	871	Br./R. 3926
Pathe Pictorial No. 256	"	"	887	Br./R. 3927
Pathe Pictorial No. 257	"	"	862	Br./R. 3928
You're Telling Me	N.S.S. Productions.	Paul Rotha Productions.	548	Br./E. 3930
MARCH 28.				
Moonrakers	M-G-M	Conway Productions.	1,541	Br./R. 3931
Let's Wander	"	Piccadilly Productions.	1,501	Br./R. 3932
Return of the Horse	"	Julian Wintle Productions.	962	Br./R. 3950
Many Waters	Warner	B.S. Productions	1,610	Br./R. 3951
Dangerous Acquaintance	Exclusive Films	Inspiration Films	2,500	Br./R. 3952
MARCH 29.				
S.O.S.	A.B.F.D.	J. Eldridge and M. Curtis	1,220	Br./R. 3953
Northern Outpost	N.S.S. Productions.	Crown Film Unit	789	Br./E. 3954
MARCH 31.				
A Musical Cocktail	Paramount	Inspiration Films	1,467	Br./R. 3957
Eastern Interlude	RKO-Radio	B.S. Productions	1,392	Br./R. 3970
Sea Legs	Columbia	British Foundation Pictures.	1,550	Br./R. 3971
They Depend on Us	"	"	1,600	Br./R. 3972
Kipps	20th Century-Fox.	20th Century Productions.	10,081	Br./Dr. 3981
APRIL 2.				
The Watchers	G.F.D.	British Foundation Pictures.	1,487	Br./R. 3982
Palms and Pagodas	"	"	1,528	Br./R. 3983
Follow the Sun	"	"	987	Br./R. 3984
Land of Invention	"	British Films	1,014	Br./R. 3985
Western Waterway	"	B.S. Productions	963	Br./R. 3986
Pathe Pictorial Nos. 248/260—				
Pathe Pictorial No. 258	Pathe	Pathe	895	Br./R. 3987
Pathe Pictorial No. 259	"	"	842	Br./R. 3988
War Front	Anglo-American	Strand Film	1,605	Br./R. 3989
APRIL 4.				
Mr. Proudfoot Shows a Light.	N.S.S. Productions.	20th Century Productions.	698	Br./E. 3990
APRIL 7.				
Britain Beats the Blitz	Butcher's	Assoc. Independent Producers of Gt. Britain.	1,683	Br./R. 3991
APRIL 9.				
Mobile Canteen	N.S.S. Productions.	Verity Films	690	Br./E. 4000
APRIL 10.				
Major Barbara	G.F.D.	Pascal Film Productions.	10,886	Br./Tr. 4008
Old Mother Riley's Ghosts.	Anglo-American	British National Films.	7,323	Br./R. 4009
Our Dominions—South Africa.	"	Anglo-American	2,064	Br./E. 4010
APRIL 11.				
Red Cross in Action	Twentieth Century-Fox.	British Movietonews.	1,031	Br./R. 4016
APRIL 12.				
Ulster	G.F.D.	Strand Film	1,102	Br./R. 4017
Ack Ack	N.S.S. Productions.	Shell Refining and Marketing.	785	Br./E. 4018
APRIL 18.				
Pathe Pictorial Nos. 248/260—				
Pathe Pictorial No. 260	Pathe	Pathe	821	Br./R. 4023

FOREIGN.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
MARCH 20.				
Son of Monte Cristo	United Artists	Edward Small Productions.	9,187	F. 3894
Escape to Glory	Columbia	Columbia	6,602	F. 3895
The Mad Hatter	"	"	642	F. 3896
I Married Adventure	"	"	5,813	F. 3897
Savoy in the Alps	"	"	939	F. 3898
Ellery Queen—Master Detective.	"	"	6,101	F. 3899
Cookoo Cavaliers	"	"	1,569	F. 3900
MARCH 25.				
This Man Reuter	Warner	Warner	7,922	F. 3904
South of Suez	"	"	7,703	F. 3905
Santa Fe Trail	"	"	9,841	F. 3906
High Sierra	"	"	8,964	F. 3907
MARCH 26.				
Islands of the West Indies.	Columbia	Columbia	952	F. 3913
Master of the Cue	"	"	844	F. 3914
MARCH 26				
Screen Snapshots No. 87	Columbia	Columbia	828	F. 3915
Screen Snapshots No. 88	"	"	929	F. 3916
Married—But Single	"	"	8,498	F. 3917
Port Arthur	"	Paris Film Export	7,266	F. 3918
MARCH 27.				
A Bundle of Bliss	"	Columbia	1,635	F. 3923
You're Out of Luck	Pathe	Monogram	5,403	F. 3925
Lady with Red Hair	Warner	Warner	7,019	F. 3929
MARCH 28.				
Blonde Inspiration	M-G-M	M-G-M	6,504	F. 3933
American Spoken Here	"	"	946	F. 3934
Beautiful Ball	"	"	755	F. 3935
The Capital City, Washington, D.C.	"	"	783	F. 3936
Cavalcade of San Francisco.	"	"	797	F. 3937
The Great Meddler	"	"	965	F. 3938
Goin' Fishin'	"	"	869	F. 3939
Kiddie Kure	"	"	972	F. 3940
The Lonesome Stranger	"	"	830	F. 3941
Old New Orleans	"	"	775	F. 3942
Old New Mexico	"	"	764	F. 3943
Papa Gets the Bird	"	"	715	F. 3944
Please Answer	"	"	708	F. 3945
Romeo in Rhythm	"	"	744	F. 3946
Sea for Yourself	"	"	932	F. 3947
Wedding Bills	"	"	871	F. 3948
What's Your "I.Q." ? No. 2.	"	"	768	F. 3949
MARCH 29.				
The Strawberry Blonde	Warner	Warner	8,882	F. 3955
Footsteps in the Dark	"	"	8,665	F. 3956
MARCH 31.				
Virginia	Paramount	Paramount	9,797	F. 3958
Second Chorus	"	"	7,651	F. 3959
Victory	"	"	7,064	F. 3960
Nature's Nursery	"	"	875	F. 3961
Listen to Larry	"	"	908	F. 3962
The Trouble with Husbands.	"	"	927	F. 3963
My Pop, My Pop	"	"	634	F. 3964
Sneak, Snoop and Snitch	"	"	574	F. 3965
Motorcycle Stunting	"	"	858	F. 3966
The Fired Man	RKO-Radio	RKO-Radio	1,803	F. 3967
Drafted in the Depot.	"	"	1,732	F. 3968
Growing Up	"	Pathé	1,639	F. 3969
Motor Maniacs	20th Century-Fox	20th Century-Fox	809	F. 3973
Conquering the Colorado	"	"	960	F. 3974
The Bone Bender Parade.	"	"	770	F. 3975
Trailing Animal Stories	"	"	785	F. 3976
Laughing at Fate	"	"	838	F. 3977
Filming the Fleet	"	"	813	F. 3978
Hudson's Bay	"	"	8,513	F. 3979
Romance of the Rio Grande	"	"	6,567	F. 3980
APRIL 7.				
Trial of Mary Dugan	M-G-M	M-G-M	8,095	F. 3992
APRIL 8.				
Stranger than Fiction No. 85.	G.F.D.	Universal Pictures	843	F. 3993
Stranger than Fiction No. 86.	"	"	842	F. 3994
Going Places No. 86	"	"	822	F. 3995
Tickled Pinky	"	"	1,585	F. 3996
Dark Streets of Cairo.	"	"	5,351	F. 3997
Bagdad Daddy	"	"	1,583	F. 3998
Rookies	"	"	7,590	F. 3999
APRIL 10.				
Love, Honour and Oh! Baby.	G.F.D.	Universal Pictures	5,379	F. 4001
Back Street	"	"	8,005	F. 4002
Swing with Bing	"	"	1,635	F. 4003
Junior "G" Men—				
Ep. 6—Traitors' Treachery	"	"	1,910	F. 4004
Ep. 7—Flaming Death	"	"	1,714	F. 4005
Ep. 8—Hurled Through Space	"	"	1,582	F. 4006
Ep. 9—The Plunge of Peril	"	"	1,802	F. 4007
APRIL 11.				
The Navy Steps Out	RKO-Radio	RKO-Radio	8,172	F. 4011
Playgirl	"	"	6,948	F. 4012
The Ramparts we Watch	"	March of Time	7,627	F. 4013
Scattergood Baines	"	RKO-Radio	6,181	F. 4014
Chad Hanna	Twentieth Century-Fox.	Twentieth Century-Fox.	7,964	F. 4015
APRIL 16.				
Boom Town	M-G-M	M-G-M	10,671	F. 4019
APRIL 17.				
Junior "G" Men (Serial)—				
Ep. 10. The Toll of Treason	G.F.D.	Universal Pictures.	1,579	F. 4020
Ep. 11. Descending Doom	"	"	1,892	F. 4021
Ep. 12. The Power of Patriotism	"	"	1,649	F. 4022
APRIL 21.				
The Wild Man of Borneo	M-G-M	M-G-M	7,055	F. 4024
Come Live With Me	"	"	7,766	F. 4025
Goofy's Glider.	RKO-Radio	Walt Disney Productions.	723	F. 4026
Kitty Foyle	"	RKO-Radio	9,027	F. 4027

The registered length of the film "When Youth Conspires" (F.3850), notification of which appeared in the *Board of Trade Journal*, March 6, 1941, has been altered to 6,400 feet.

The registered number of the film "This England," notification of which appeared in the *Board of Trade Journal*, March 20, 1941, should read as Br./Tr. 3887.

The registered length of the film "The Ghost Train" (Br./Dr. 3885), notification of which appeared in the *Board of Trade Journal*, March 20, 1941, has been altered to 7,658 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

CORRECTION.—Films Registered March 10 and 11.

Owing to an error in the "Board of Trade Journal's" printing department, the registration numbers and lengths of the following films were inaccurately recorded in our issue of April 3. We are now reproducing the corrected list of those films affected.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
FOREIGN.				
MARCH 10.				
On Guard	Columbia	Columbia	5,616	F. 3864
The Spook Speaks	"	"	1,602	F. 3865
The Lone Wolf Keeps a Date.	"	"	5,828	F. 3866
Nice Work If You Can Do It.	"	"	826	F. 3867
MARCH 11.				
Trail of the Vigilantes	G.F.D.	Universal	6,734	F. 3869
Black Diamonds	"	"	5,419	F. 3870
Hot Steel	"	"	5,511	F. 3871
Margie	"	"	5,387	F. 3872
Sandy Gets Her Man	"	"	5,945	F. 3873
The Bank Detective	"	"	6,495	F. 3874
The Mummy's Hand	"	"	6,126	F. 3875
San Francisco Docks	"	"	5,972	F. 3876

Scottish News

BIG ABERDEEN DEAL COMPLETING

ABERDEEN CINEMAS' OFFER TO PICTURE PALACES LTD.

A DEAL which, if completed, will be the largest in the history of the kinema Trade Aberdeen is at present being negotiated acquire the controlling interest of Aber-en Picture Palaces, Ltd. It has been made . James F. Donald (Aberdeen Cinemas), d.

At present Messrs. Donald own or control ne places of entertainment in the city, in-uding His Majesty's Theatre, as well as e Picture House, Stonehaven. Picture alaces, Ltd., control a group of seven berdeen kinemas, including the super-nema, the Capitol.

The present nominal share capital of Pic-re Palaces, Ltd., is 50,000 ordinary shares £1 each. It is proposed to sub-divide ese shares into ordinary shares of 10s. ch and cumulative preference shares, also 10s. each.

A condition of purchase is that Messrs. onald be successful in acquiring at least per cent. of the new 10s. ordinary shares, r which they will make a substantial cash ayment, while the cumulative preference hares will remain with the present share-olders, and on a winding-up of that com-any will be repaid with a premium.

The offer will be considered at a meeting f shareholders, who will have before them recommendation by the directors to accept he offer.

The preference shareholders will be repre-ented on the board of the new concern by wo directors, while Messrs. Donald will be ssumed as directors and will have the ontrol of the management of all the houses f the concern.

WORK ON ABERDEEN SUPER KINEMA

BUILDERS CARRY ON

The war has so far not put a stop to the erection of Aberdeen's new super-kinema in the Shiprow. The fact that the steelwork now being used was in hand before the start of hostilities has made this possible.

The site of the new kinema is that on which was formerly the Gaiety, one of the city's oldest places of entertainment. A start was made to clear the site before the war broke out and building operations commenced immediately after.

Permission was given to the builders to carry on with the work of erection, and considerable progress has been made with the new kinema. The tall granite walls dominate the Shiprow and give to the passer-by some idea of the ambitious scheme to provide another super-kinema for Aberdeen.

Two other luxury kinemas which were to have been erected in the city have not, however, been so fortunate, for the war has completely suspended operations in connection with them. One of these kinemas was to have been built in the Woodside district, while the other was to have been on the new boulevard to the sea beach.

More Typewriters wanted

To Speed Up The War Effort

H.M. Stationery Office ask all owners of typewriters to offer any which can be spared for work of urgent National importance. Machines should be in good working order and not over 20 years old.

The Director of Supplies (S3E),
H.M. Stationery Office,
Princes Street, S.W.1.

State name of maker, model and whether you wish to sell or loan.

"RAGE IN HEAVEN"

Robert Montgomery and Inga Bergman in M-G-M's latest offering

Forthcoming Releases from United Artists

A Programme of Superlatives

WITH pictures already completed or in production United Artists promise, in the coming months, a programme which includes several releases eagerly awaited over here following reports of brilliant successes in the States. The variety of the fare offered ranges from the historic love story of "Lady Hamilton" to powerful contemporary drama and hilarious comedy. It represents as considerable a schedule of pictures as the company has ever been privileged to announce.

Early on the list is Richard A. Rowland's "Cheers for Miss Bishop," a picture of such deep and tender emotional qualities that it moved the noted American critic Louella O. Parsons to write: "*One of the greatest ever made in Hollywood.* So touching it tears at the heartstrings." Eagerly awaited also is the David L. Loew-Albert Lewin drama now breaking box-office records in America, "So Ends Our Night," a drama of love, adventure and sacrifice, against the European background of 1937. Due also for release here in the near future, Alexander Korda's "Lady Hamilton" is now enjoying a rapturous reception in the States. Starring in this fascinating story of the love of Lord Nelson and Lady Hamilton are Laurence Olivier and Vivien Leigh. We shall also be seeing before long Ernst Lubitsch's first picture for United Artists and the greatest of his career, "That Uncertain Feeling," starring Merle Oberon and Melvyn Douglas. David O. Selznick has the immortal "Jane Eyre," Charlotte Bronte's greatest novel, in production, and Richard A. Rowland has already begun work on "The Battle of Britain," a story with a powerful "home" appeal.

Following the greatest success of "Foreign Correspondent," the Wanger-Hitchcock combination is putting "Sundown" into immediate production. Under the Wanger banner also, the Argosy Corporation will launch "The Eagle Squadron," a story of the American Air Force in Great Britain. Alexander Korda's "Forbidden City," starring Merle Oberon, is well on the way, with "New Wine," starring Ilona Massey, and "Jungle Boy," Sabu starring, following immediately.

James Roosevelt's first independent venture, "Pot O'Gold," a romantic comedy based on America's most popular radio programme, provides 90 minutes of hilarity and music. The picture co-stars Paulette Goddard and James Stewart, and features the famous Horace Heidt Orchestra. The first of Edward Small's £1,250,000 programme of five pictures, recently announced, will be "The Corsican Brothers," already in production. "Topper Returns," heralded as the best of the Hal Roach "Topper" series, featuring Joan Blondell, Roland Young, Billie Burke, Patsy Kelly and Carole Landis can be guaranteed to satisfy the millions of "Topper" fans throughout the country.

"I WANTED WINGS"

New York Society Premiere

New Yorkers assembled in thousands and the hub of the city took on the atmosphere of a great naval and military levee when Paramount's great air epic "I Wanted Wings" was launched last week. Famous figures in diplomacy mingled with the leading commanders of the Air Service and generals and admirals represented the other services.

Critics unanimously praised the film as superlative and those papers which give star markings awarded "I Wanted Wings" the maximum number of asterisks, denoting that it represented the zenith in production values, acting and entertainment.

"I Wanted Wings" tells in dramatic style the step-by-step creation of America's war eagles. Throughout its production Paramount were given full official co-operation by the U.S. Army Air Corps. The film will be seen in London probably in the course of the next few weeks.

S.O. Complaints

Complaints that certain of the conditions attaching to the Sunday licences in Northamption had not been observed have been investigated by the Watch Committee.

In these cases the licences have only been renewed for three months so that the committee may ascertain that the conditions are strictly adhered to.

"MY OLD DUTCH"

BOX-OFFICE WINNER FOR INTERNATIONAL

The revival of the outstanding British film, "My Old Dutch," is announced by International Film Renters, Ltd. There are few films more suitable for the present time than this remarkable comedy-melodrama featuring Gordon Harker, with Michael Hogan, Betty Balfour and excellent supporting cast.

It is claimed to be a laughter and tear epic of endurance, as compelling a piece of entertainment as the screen has yet offered, typifying the unconquerable spirit of the British people to-day.

A glowing tribute to the box-office qualities of the film was given in *Sunday Graphic's* original comment on this film, which declared:—

"It is such thundering good entertainment I would advise every kinema manager to have a police escort when he carries his week's takings to the bank."

Doubtless this opinion will stand on its return to the screen, revived and re-edited.

S.O. Developments

INCONSISTENCY OF SOUTHPORT S.O. PROCEDURE

Corporation Property Favoured

Inconsistency amounting to injustice in differentiating between kinemas and a corporation hall where concerts have been arranged to take place on Sundays is evidenced by a decision taken at Southport.

The licensing magistrates, while refusing to sanction an extension of Sunday hours of opening of kinemas which would enable them to open from 5.45 to 10 p.m., granted permission for a corporation hall's music licence to operate from 3 to 5 p.m. and from 7 to 10 p.m.

The Head Constable said that there was opposition from the local churches against shows being held during church hours, and the magistrates decided to maintain the existing kinema hours of 8.15 to 10 p.m.

LEVY REDUCTION REFUSED

Southport magistrates have rejected an application by local exhibitors for a reduction in the amount of the charity levy from Sunday performances. Endeavours have also been made to secure an extension of the Sunday hours of opening, 8 p.m. to 10 p.m. to 5.45 p.m. to 10 p.m., to enable a continuous performance to be given. The magistrates have declined to make this concession.

BIRKENHEAD QUERY

Licences for Sunday kinematograph shows having been granted by the Birkenhead Watch Committee, the powers to issue music and singing licences are still in the hands of the justices.

In exhibiting circles the question has been raised whether, in view of the fact that the sound is on the film it is really necessary to apply for a music licence. At a recent court a solicitor, in making an application for such a licence, said he was asking for something which he felt he really did not require.

Whatever the legal position, local exhibitors and especially those who use non-sync. apparatus considered they should put themselves on the safe side. Accordingly, on Wednesday in last week they made application for Sunday music and singing licences for the hours of 5 p.m. to 10 p.m. from May 1 to September 30, and for 4.30 p.m. to 9 p.m. from October 1 to April 30.

The only comment by the police was that the singing should be by mechanical reproduction only. There would be no vocalists. The licences were granted.

FALMOUTH FAVOURS S.O.

In spite of considerable opposition Falmouth Town Council has decided to apply for the Sunday opening of kinemas in the town. Letters were received from ministers of all denominations opposing the proposal, but the Mayor (R. E. Gill), supporting the proposal, said there were the alternatives of roaming the streets or going to a pub. The kinema proprietors had made no representations to the council, but the Service authorities had.

John Harris, who said he had been associated with kinemas for 25 years as a proprietor, declared that those who had control of those kinemas wanted to render service to the men ready to sacrifice their lives if the necessity arose to save their country and its principles. Sunday concerts had been held in Falmouth kinemas and had been enjoyed.

The council decided in favour of the application by a majority of one.

REVISION OF ASHTON'S CHARITY CONTRIBUTION

It is understood that Ashton-under-Lyne exhibitors are to make application to the local Justices for a revision of the charity contribution from the Sunday opening takings. When the Justices granted licences it was on the understanding that 10 per cent. of the gross takings should be earmarked for charity. They are now to be asked to waive the percentage basis and to accept a lump sum of £500 in lieu thereof. Application is also to be made for permission to begin performances at an earlier hour than 6.30 p.m.

CURFEW FOR SCOTS' BAIRNS

The latest suggestion from outside sources as to how kinemas should conduct their business was made at the annual meeting of the Ayr branch of the Royal Society for Prevention of Cruelty to Children last week.

It was suggested that the local committee should make up a recommendation to send to managers in Ayr and district, to throw a notice on the screen at a certain hour during the evening performance requesting that patrons under 12 to 14 go home.

This experiment, it was stated, had been adopted in one area and the result was satisfactory. When the notice was thrown on the screen many people got up and went home with their children.

Eddie Burns of RKO-Radio advises us that the Glasgow office for his Film Dispatch has now been moved out to Dineiddwg House, Milngavie.

New Independent Busy

John Bruce, who has been for many years in the film renting business and lately was with Columbia Pictures, is doing big business as a Scottish film distributor with an office in 39, Bath Street. John is featuring reissues including "Scarface," "Hell's Angels," "Sky Devils," "Reaching for the Moon," and has also a fine selection of British quota features and shorts. His telephone number is Douglas 0040.

The engagement is announced of **W. E. Friedman** (R.A.F.), son of Sydney Friedman, of the King's Greenock, to **Miss Rosa Lees**, of New Zealand and Torquay. "Billie" Friedman has been connected with the Industry for about ten years, and when he joined up was managing the Ambassador, Slough, for Odeon.

The latest member of the Trade in Scotland under orders is **Charles Young**, to whose enlistment we referred a fortnight ago. He has been manager at the Paramount since its opening in Glasgow six years ago.

Last Sunday evening a very successful show was given in the Orient Cinema, Ayr, in aid of a local fund for comforts for the troops, and the very handsome sum of £105 was realised for the purpose.

Plans are being made for the conversion of the Town Hall at Corbridge, built 55 years ago, into a modern kinema.

Scenes from the famous Gainsborough production MY OLD DUTCH, which International Film Renters is reviving. Gordon Harker and Betty Balfour are featured, with a grand supporting cast

Eire C.T.B.F. Celebrates First Year

£1,000 RAISED

Appeal to the Trade

THE earnest wish that every eligible member of the Trade should become a member of the Irish C.T.B.F. is expressed in the annual report which was submitted to the annual general meeting in the Metropole Kinema, Dublin.

The Hon. Secretary (ROBERT C. MCKEW), branch manager of G.F.D., said that last year—the fund's first year—165 members of the Trade subscribed the amount of £208. Without much trouble another 165 members could be provided; the present number of members was not satisfactory, and the Council appealed for increased support.

Mr. McKew said that £163 had been taken in collection boxes, thanks for that sum being, unfortunately, due to a very few, mainly the managers of Dublin's first-run houses. With a little effort the sum could be doubled this year.

In his report he advocated the adoption of Australia's complimentary pass system, under which complimentary passes are given only to those who make a small contribution to the Benevolent Fund.

Under the K.R.S. regulations that 25 per cent. of the proceeds of charity shows must be handed to the I.C.T.B.F., £169 was realised, and the Council thanked renters for their kindness in supplying films and exhibitors who ran charity shows.

Almost 50 per cent. of the revenue had been derived from entertainments, and of the £535 obtained from this source more than half had resulted from midnight matinées held at the Theatre Royal, through the kindness of the directors.

The Council also thanked public representatives in Cork and Dublin for subscribing £68, and the renters for becoming patrons at five guineas a year.

McKew's Work

The President of the Fund (LEONARD E. GING), in a letter, publicly thanked Robert McKew for his work in connection with the establishment of the fund, saying that it was not until he took the matter in hand that anything tangible was done. He announced that the hon. secretary's ambition—to raise £1,000 within a period of 12 months—had been achieved. This sum had been handed to the trustees, Johnnie Robinson, Maurice Elliman and Alfie Neville, in the name of the fund, to be invested in securities.

The Council expressed warm thanks to the hon. treasurer (Goff Nash), Frank Rodway, Louis Elliman, Joe Rackow, George Jay, James W. Lane, Dermot Shortall, John Fagan, Michael Deasy and Ted Hardiman for the special work which they had done for the fund during the year.

CLONMEL REJECTS SUNDAY FILMS

Clergy Opposition

By eleven votes to six Clonmel Corporation have refused the application of the Ritz Kinema, newly-opened luxury Clonmel hall, to open on Sunday. Local clergy opposed S.O. Clonmel is one of the few areas in Eire where S.O. is not permitted.

When the Corporation met to consider the application, a letter was read from the Right Rev. Monsignor Byrne, V.G., Parish Priest, who said, amongst other things, that it seemed to him a "lamentable and humiliating" contention to put forward that the people were dependent on Hollywood to enable them to occupy their Sunday leisure.

Jeremiah O'Brien, proposing that a seven-day licence be granted to the Ritz, said that the young people of the town looked forward to Sunday for some place to rest and get a change from their work during the week.

"If there is not something available for them they travel out on the roads and we do not hear good accounts of what happens out on the roads," said Councillor O'Brien. For that reason alone something should be provided for Sundays—some wholesome pictures

One of the beautiful girls who grace the forthcoming M-G-M picture ZIEGFELD GIRL

Variety Theatre Goes Over to Films

ST. GEORGE'S AT MABLETHORPE

St. George's Theatre, Mablethorpe, which, for the last few years, has been a variety theatre, has just been opened with a flourish of trumpets as a picture house, and is now the Lyric.

The official opening was performed by Norman Long, the B.B.C. and variety star, who was introduced to a packed audience by the Chairman of the Mablethorpe and Sutton Council.

The opening picture was "The Sea Hawk," after which there was a supper given by the proprietor, A. L. Henshall, to the Councillors, Army staff, Messrs. Green and Mayo, representing Paramount and Columbia respectively, and local celebrities.

The theatre has been transformed with new seats and decorations. The audience gave the house a great welcome, and much satisfaction was expressed with the sound system which was installed by G.B. Equipments, Ltd.

FILM ACTOR WEDS IN KINEMA

John Slater, film and stage actor, was married to Miss Betty Levy, of Holden Road, North Finchley, at the Regal (Odeon), Golders Green, by special licence because the synagogue which he attends had been bombed.

Honeymoon plans were cancelled because the bridegroom had to start work at 8 o'clock at Elstree on the film "Facing the Music."

BELFAST BLITZ EFFECT ON KINEMAS

Increase After Temporary Fall in Admissions

Belfast kinemas suffered in a great fall of attendances following the recent air raid and the evacuation of many people who had decided to go to the country, but there has since been a great increase in the numbers attending amusements.

It is being noticed that patrons now prefer to go to the afternoon and first show in the evenings, but the authorities feel that kinemas should carry on as usual as the best tonic for the majority of people is entertainment. During the blitz fire-watching staffs of theatres did excellent work but two kinemas were destroyed while two or three others sustained slight damage, which will be repaired in a brief while to enable them to reopen.

Supplies Shortage

There is an increasing shortage of supplies of kinema equipment in Northern Ireland and the matter has been taken up with the authorities. On behalf of the Government the Northern Ireland Ministry of Commerce has promised to do all possible to help the Trade to secure the necessary equipment and spare parts.

War Damage

The War Damage Insurance Scheme will automatically apply to Northern Ireland.

"CHEERS FOR MISS BISHOP"

Rival Producers' Enthusiasm

Beginning in 1789, and traversing a period of sixty years, the picture "Cheers for Miss Bishop," which U.A. trade showed on Wednesday, unfolds the rich life-story of Ella Bishop (Martha Scott), from the day when she enrols as a student at a mid-western university to the final moments of her great career.

Living with Ella and her mother (Dorothy Peterson) is Ella's flirtatious young cousin, Amy (Mary Anderson). That relationship holds the seed of drama and disappointment for Ella, even as her love for another man brings sorrow to the heart of Sam Peters (William Gargan), her dearest friend.

Ella, a brilliant student, is selected by the President of the University, Mr. Corcoran (Edmund Gwenn), to teach English at her own alma mater, but Ella has fallen in love with Del Thompson (Donald Douglas), a young lawyer who has come to live in the town. Just before Ella is to be married, Amy tricks Del into a tryst. Ella nurses her grief, whilst Sam sees to it that Del and Amy are married, and that they leave the town on a promise never to return.

Amy returns to die in childbirth, and thereafter Ella watches over her child, Hope (Marsha Hunt), till she grows into a beautiful, independently-minded girl.

For the second time love enters into Ella's life. She meets Professor John Stevens (Sidney Blackmer), who has come to teach at Midwestern. Stevens, however, is married and his wife refuses to grant him a divorce. So Ella and John Stevens part.

Through all the years, through all the disappointments and joys of her life, its changing and moving drama, Ella has remained loyal to her life's vocation, the teaching and training of America's future citizens in the noble ideals of disinterested truth and love of freedom. The true grandeur of her life is realised in the fame of her pupils and their memory of her teaching. The picture reaches its tender and beautiful climax at the old Central Hall of the University, when from all over the world her former pupils assemble to honour her on the occasion of her retirement.

Proudest of all is Sam—Sam, who has remained faithful to the end.

Other Producers Cheer

Tay Garnett directed the picture, which is Richard A. Rowland's first production for United Artists release. "Cheers for Miss Bishop" is noteworthy in that its Hollywood premiere evoked the warmest enthusiasm from five well-known producers.

David O. Selznick says: "I have seen 'Cheers for Miss Bishop.' It is a tender and touching piece of Americana!"

Hunt Stromberg declares: "It is a beautiful picture and will be a strong contender for 1941 honours!"

Walter Wanger sums it up as "Marvellous!"

Mervyn LeRoy says: "I have seen 'Cheers for Miss Bishop.' It is a great picture."

Louis B. Mayer says: "Dick Rowland has made a magnificent picture that should achieve outstanding business at the box-office."

Dennis O'Keefe as the young East-Side doctor in British Lion's powerful drama, BOWERY BOY

Four Disney Features

DISTRIBUTION BY RKO-RADIO

Mickey Mouse to Star

A major deal of far-reaching import[ce] between RKO-Radio and Walt Disney [has] been completed under which RKO-R[adio] will distribute a further two Disney [full]-length features.

These new features are additional to [the] two productions already assigned to R[KO] Radio. Three of the four films are in ac[tive] production and at least one, "[The] Reluctant Dragon," will be seen in [the] country during the current season.

"The Reluctant Dragon" introdu[ces] live action in the person of Robert Ben[chley], for the first time in a Disney featu[re], and advance reports indicate that it [will] create as big a sensation as the earl[ier] Disney efforts.

The second picture, the story of whi[ch] revolves around the exploits of a ba[by] elephant, "Dumbo," will introduce a gra[nd] new Disney character in the title rôle.

"Bambi," the third of these productio[ns] has been in production for over two yea[rs]. The fourth of these films is an untitled f[ea]ture presenting Mickey Mouse as the lea[d]ing character. Mickey Mouse has been [the] prime favourite with British audiences f[or] a number of years and his advent in a fu[ll]-length feature will be welcomed.

The new RKO Radio-Disney contract is [in] addition to the short subject deal und[er] which RKO-Radio will distribute the Disn[ey] short output for a further three years.

RECORD PROVINCIAL BUSINESS

Reported on 20th-Fox Pictures

Reports come in from the provinces of the record business being done by 20th-Fox pictures.

"Tin Pan Alley" takings at Lincoln were even greater than those for that other record-breaker, "Maryland." At Halifax, Grimsby, Sheffield and Hull takings were well above the most ambitious expectations.

"The Mark of Zorro" has put up some terrific figures at Grantham and Spalding. This is the biggest money taken out of Grantham since "Shipyard Sally." At Paramount, Glasgow, the business on this film was exceptionally good.

"Four Sons" continues to do big business. At Olympia, Cardiff, takings are expected to reach four figures. Newport reported excellent business and hoped to finish with another smash week. Excellent takings were also recorded with this film in Ireland.

"The Return of Frank James" is continuing to pack them in at Stockton. "Brigham Young" at the Majestic, and "Public Deb. No. 1" at the Scala, Leeds, have both taken money far above the average for each respective hall.

Twentieth Century-Fox are confidently anticipating more record figures when reports come in on "Down Argentine Way," generally released on April 14.

BIRMINGHAM LICENCE CHANGES

A.B.C. Transfers

Two changes in licence holders on the Birmingham section of the A.B.C. circuit were sanctioned by the Public Entertainments Committee at its April meeting. Applications for the transfer of licences which were granted find Emanuel Winter succeeding A. J. Hilary Lewis at the Alhambra, Moseley Road, while the latter takes over the Piccadilly Kinema, Sparkhill, from J. L. Robinson. The licences of the Harborne Picture House, Harborne, were transferred from S. Davey to Roger Sones.

Trade Weddings

A BURNLEY ODEON MARRIAGE

At Christ the King Church, Bombdr. Thomas Lally, R.A., son of Mr. and Mrs. Lally, St. Matthew Street, Burnley, formerly a member of the Town Hall staff, was married to Miss Joan Mary Whittle, daughter of Mrs. Marion M. Whittle, Glen View Road, Burnley. The numerous gifts included a pink and gold bedroom chair, the gift of the staff of the Odeon where the bride is a popular employee.

DUN LAOGHAIRE REOPENING

The Pavilion Kinema, Dun Laoghaire, which was severely damaged by fire in the latter half of 1940, reopened to the public on Easter Saturday. Owned by Associated Picture Houses, Ltd., the Pavilion is one of the most popular county halls in Eire, and was badly missed by its many patrons in the last few months. Its manager, C. B. Sheridan, is a well-known figure in Dun Laoghaire.

Rochdale's One-Vote No to S.O.

By a one-vote majority Rochdale Watch Committee expressed itself against the opening of kinemas on Sundays. The controversy will now be carried to the Council chamber.

Bunny Doyle and H. F. Maltby firefighting in FACING THE MUSIC (Butcher-Empire) which Maclean Rogers is directing at Rock Studios

'BUNNY" DOYLE AT ROCK

Progress on Butcher Subject

"FACING THE MUSIC"

Butcher's new feature picture, "Facing the Music," starring Bunny Doyle, is well under way at Elstree with Maclean Rogers directing.

This is Bunny's first full-length film and he is delighted with his part—a supposedly nit-wit munition worker who runs a gang of enemy spies to earth and, being a musician by profession, composes the theme song and sings it (with Ruby Miller) at a works concert.

The concert is supposed to be relayed by the B.B.C., and as Bunny Doyle has been a real radio star—notably in "Garrison Theatre"—the picture presents no microphone difficulties or for that matter, in the case of Ruby Miller, who broadcast this week in "Monday Night at Eight," and worked in a nice spot of publicity when she informed listeners that she was working at Elstree with Bunny Doyle on "Facing the Music."

Radio interest, in fact, is quite considerable in the picture. In addition to the concert a relay is depicted of a variety show taken over *en bloc* from a local Hippodrome by the works proprietor (H. F. Maltby). A novelty effect in the variety sequence will be cartoonist Paddy Drew making lightning sketches of the principal players in the film.

Maltby and Doyle have been fire-fighting on a roof, and Maltby has been shown in the throes of being faded out by a B.B.C. engineer in complicity with an unsympathetic compère.

Novel items in these realistic "broadcasts" include the trapping of a German spy in an illusionist's trick cabinet, the illusionist being Will Goldston himself.

"PITT THE YOUNGER"

Next Film For Lime Grove

Preparations for the next 20th Century production, "Pitt The Younger," which will go on the floor at Lime Grove on May 31, directed by Carol Reed, are nearing the final stages.

The film will depict mainly the exciting life of Britain's youngest premier, and greatest statesman at the time when the country was under the threat of invasion by that other dictator—Napoleon Bonaparte.

The picture is to be made on spectacular lines, will be on the floor about 17 weeks, and will be ready for showing in early autumn.

This is the first production in the new 20th Century programme, set in operation following the return of Francis Harley from Hollywood. £500,000 has been allocated for the commencement of the new schedule.

TRIBUTE TO FINE CAMERA WORK IN "KIPPS"

Crabtree Given New Major Subject

ONE bright side of the present unsatisfactory situation in British production is the manner in which the studio technician has risen above the many difficulties with which he has been faced, the cameramen in particular have shown they have few equals in the lighting field when given the opportunity of showing their abilities. Too often in pre-war days cameramen were imported whenever a major British production was scheduled, and notwithstanding their reputation the results were not always too happy.

Although proper credit has always been given in these columns to the brilliant work of our Hollywood colleagues, the potentialities of our own technicians have always been insisted upon. It is therefore pleasurable to be able again to commend outstanding work—that of Arthur Crabtree, the G.B.-Gainsborough cameraman, who was assigned to the 20th Century production of "Kipps." His work on this subject has received universal praise and it is possible to reveal that in recognition of his brilliant work the studio has rewarded him with the next 20th Century film, "Pitt the Younger," starring Robert Donat, which will be directed by Carol Reed, who also made "Kipps."

For years Arthur Crabtree has been assigned to B productions, chiefly due to his speedy work, the product of years of careful study. Watching him at work on the floor on "Kipps" I was impressed by his sureness of touch. The picture abounded with difficult sets, many of them small and dingy, and these trials were added to by the need to shoot many of the outdoor scenes partly on the floor at the "Bush" and partly outside in Holland Park.

Tribute has also been paid to his camera work by the stars Michael Redgrave and Diana Wynyard, both of whom stated they had never been lensed so brilliantly. So once again a British cameraman makes good. Congratulations, Arthur!

"JEANNIE"

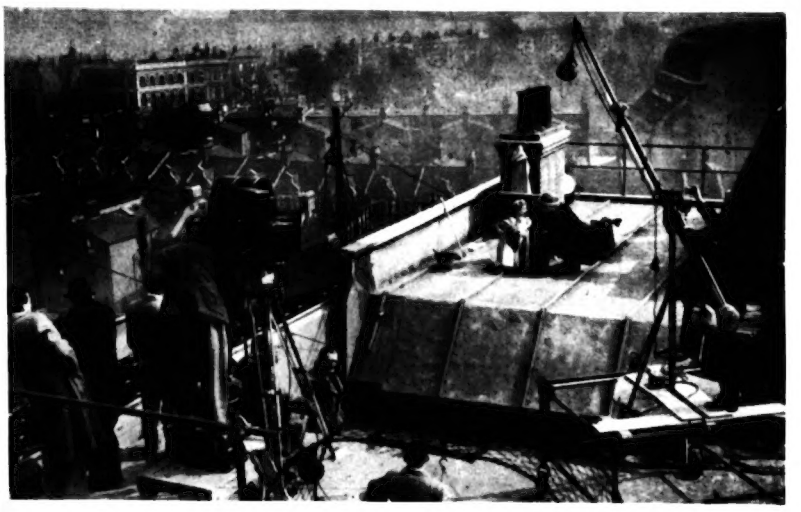
Gigolo Part Written in by Artiste

"Jeannie," film version of the famous West End success, is now in its fourth week of production at Denham Studios.

Appearing with Barbara Mullen and Michael Redgrave is Albert Leivin, who wrote his own part in the picture. Lievin consented to appear in the rôle of the mid-European gigolo only if he could alter it to suit his own character. According to author Aimee Stewart, the gigolo was originally a very commonplace character, Miss Stewart having concentrated chiefly on Jeannie and the Yorkshire salesman played by Redgrave, so she gave Lievin permission to re-write the part.

When Anatole de Grunwald was preparing the script Lievin collaborated on the scenes in which he appears with the result that the character is much more life-like than film gigolos usually are.

Lievin, a German who knows Austria very well, also helped the authors to write the sequences which take place in Vienna. Besides his own part he wrote the dialogue between Redgrave and Kay Hammond, the latter of whom is cast as a Viennese gold-digger.



A roof upon a roof was erected at Lime Grove for a sequence in I THANK YOU, the Askey comedy which Marcel Varnel is directing

Tube-Prom Reproduced in "I Thank You"

AUTHENTICITY OF ATMOSPHERE

The current Arthur Askey-"Stinker" Murdoch production, "I Thank You," will always be remembered by the unit for its "authentic" atmosphere on the "Tube" setting.

For some obscure reason the art department in an endeavour to make the setting as realistic as possible had built a replica of an underground tube station, complete with a circular or rather tubular roof. This strive for genuine atmosphere, produced when the set was occupied by nearly 100 people, including children, lights, camera crew, electricians, director and other members of the unit, an "atmosphere" reminiscent of the black hole of Calcutta.

So "foggy" did it become that the air in the studio—outside the completely closed-in set—felt like a cool spring morning.

This difficult working atmosphere did not prevent the artists giving a concert in the tube station from giving their best, and director Marcel Varnel obtained some exceptionally good shots.

The tube concert scene follows the "riot" in the elaborate lounge of a London mansion when Askey and Murdoch, let loose in this house where they are supposedly cook and footman, together with Marriott and Moffatt, Issy Bonn, Forsythe, Seamon and Farrell, Robert Huby and a bunch of chorus girls, they rehearse their new show prior to its try-out in the tube station.

Into the musical uproar enters Felix Aylmer, business adviser of Lily Morris, who owns the house. Nobly sacrificing perennial dignity, Aylmer gets tight in the ensuing scenes and under literal pressure from the lovelies succumbs to the gaiety and buys their show outright. Finally they persuade Lily Morris to sing the evergreen number "Waiting at the Church" in the show.

Noel Gay has written three new numbers for the picture, one of which, "Let's Get Hold of Hitler," is tipped as a hit number.

'Elsie and Doris' Signed by Butcher's

ROGERS TO DIRECT

F. W. Baker informs KINE. he has signed up Elsie and Doris Waters to appear in their first feature-length film, to be directed by Maclean Rogers. The production will go on the floor in July and will also feature Bunny Doyle, who is at present working in the current Butcher film "Facing the Music," now on the floor at Rocks.

BRITISH NATIONAL DOESN'T REST

Four Presentations Readying

Despite the close-down, which comes to an end on May 21, British National is not having much of a rest. With "Penn of Pennsylvania" in the cutting stage at Elstree and Leslie Howard's "Pimpernel Smith" almost ready for screening at Denham, and with John Baxter getting ready to film "The Common Touch," with Greta Gynt and Geoffrey Hibbert, the company has plenty on its hands.

In addition, two new British National films are to have their West End presentation at the end of this month when "This England" goes into the Regal programme and "Love on the Dole" opens at the Odeon. Work, therefore, has had little chance of slacking off, and the real rush starts about the middle of May with two for West End showing, two nearly ready for Trade showing, and another going on the floor at the Rock Studios.

Extracts from three B.N. pictures are scheduled for early broadcast in "Picture Reporter"—"This England," "Love On the Dole" and "Penn of Pennsylvania."

Ann Todd Starts at Ealing

"SHIPS WITH WINGS"

Sequences in which Ann Todd, latest feminine addition to the cast of Michael Balcon's "Ships With Wings," appears have now started at the Ealing Studios, under the direction of Sergei Nolbandov.

Appearing with a cast headed by John Clements, Leslie Banks, Jane Baxter, Basil Sydney, Edward Chapman, Michael Wilding and Michael Rennie, Ann Todd plays the part of the cabaret girl in love with Clements who eventually gives her life in attempting to warn him of danger.

Although primarily a male story, with the Fleet Air Arm as the real star, the feminine rôles are unusually strong. The Ann Todd sequences also give opportunities to a new screen personality—Liverpool-born Betty Marsden, appearing as Ann Todd's accompanist. This is Betty Marsden's first big film part. She made her début recently in a very brief rôle in George Formby's "Turned Out Nice Again."

Two units are working on "Ships With Wings." The "A" unit scenes during the last week have been mainly in Kay's (Ann Todd's) flat, with an elaborate Christmas party as the highlight. These scenes called for Ann Todd to show her ability as a singer.

Another newcomer in these scenes is John Clement's dog, Boxer. He makes his screen début in his own name. He appears to be a film discovery, jumping to his cues like an old-timer. His reaction to the word "eats"—John Clements' comment on a very feminine conversation between Ann Todd and Betty Marsden promises to get a big laugh on the screen!

A part of these sequences in Kay's flat was broadcast by the B.B.C. last Friday in their Picture Reporter programme, John Clements and Jane Baxter appearing.

The "B" unit has been busy on B.P. scenes, mainly Fleet Air Arm 'plane sequences, with Michael Wilding, Graham Penley, John Laurie and Anthony Pilbeam (Nova Pilbeam's brother) also making his screen bow in this film.

LE BARON SIGNED BY 20th-FOX

Will Run His Own Unit

William Le Baron, who resigned recently as managing director of production at Paramount, has signed a long term contract with 20th Century-Fox.

Darryl F. Zanuck, in making this announcement, indicated that Le Baron will head his own unit, which will concentrate on the production of high-budgeted specials for release under the consent degree operation and will have complete authority over his own productions from story selection to editing.

Le Baron is one of the best-known and successful producers in the Industry. Among the outstanding box-office hits with which he has been associated in past years are "Humoresque," "Beau Geste," "Cimmaron," "Rio Rita" and "She Done Him Wrong."

FRONT-LINE REFUGEES

Realism in "You Can't Escape for Ever"

Great realism was introduced by director John Harlow in the new Warner Teddington production, "You Can't Escape for Ever," by scenes of refugees, fleeing before the advancing German hordes, nearing Paris before the capitulation.

Streams of men, women and children are shown straggling slowly and hopelessly along the roads, carrying their few belongings. Director John Harlow and Casting Director Weston Drury went to great pains to select the right type of extra for these scenes and the acting is most convincing.

In the scene Griffith Jones, Ann Dvorak and Ben Lyon are standing outside Harry's Bar with Harry McElhone watching the endless stream of people before they, in turn, leave Paris.

McElhone, owner of the famous Harry's Bar, was much moved by the scene, for he actually witnessed this tragedy in reality as the people fled south, just before the Germans marched into Paris.

During the week one of the shots depicting a very amusing sequence in a Parisian Bistro caused considerable hilarity on the set. Griffith Jones and Ann Dvorak, as Bill Hamilton and Anne Morgan, call at the Bistro and find a crowd of young people dancing. They join them, trying to keep time to the music, which is coming from a very old-fashioned type of gramophone. When they finished the dance they discover the reason for the ultra syncopation of the rhythm—the gramophone motor is broken and the proprietor is frantically turning the record round and round with his finger.

Jeanne de Casalis, Harold Huth, Robert Morley and Mary Maguire are due to start work at Teddington within a day or two.

The screen play of "You Can't Escape for Ever" was written by Brock Williams and Edward Dryhurst.

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REVERBERATION IN THE AUDITORIUM

INTERESTING SOUTH-WESTERN LECTURE

MEETING at the Odeon, Plymouth, on Sunday, April 20, the Devon and Cornwall Court of the Projectionists' Guild considered the almost completed plans for the first meeting of the Exeter group of which all members would be notified in good time, it was stated. Two members had now been transferred from London to the Devon and Cornwall Court, and two junior applications were put to the meeting and passed. The Chairman then presented a certificate of membership to C. Pain and another was held over as the member in question was now working outside the Court area.

The Secretary said he was sending a letter of good wishes to B. J. Cattell who was now working at Cheltenham.

Word was also given that G. H. Harvey was now in the R.A.F., and that as soon as the secretary had received the address he would send him a letter of good wishes from the court.

Corpl. F. Grigg was welcomed at the meeting, having made special efforts to attend the meeting whilst on leave.

Reverberation Problems

The Chairman, M. Leacy, then called upon H. M. Williams to give a lecture on "Sound Measurement" which had been prepared by F. C. Campbell, of the B.T.H. Company. H. Williams specially dealt with reverberation and various other interesting items appertaining to sound and theatre construction. Diagrams were supplied and drawn on the blackboard, the entire lecture being very instructive, and appreciated by all present.

After this the court expressed their thanks to F. C. Campbell who had again given his ready assistance to the court by providing the lecture matter. Thanks were also accorded to H. M. Williams for delivering the talk and to F. Showler and Odeon Theatres for loaning the kinema for the meeting.

This brought the meeting to a close and the court adjourned to a near-by hotel where a tasty snack had been prepared, being given by the B.T.H. Company. During this the court expressed their appreciation for the great co-operation which B.T.-H. had always placed with the court.

SEVENTEEN CARTLOADS OF RCA APPARATUS

Sixteen-millimetre sound projectors, amplifiers and loudspeakers, to be used in the Mills panoram soundies, the new automatic sound in the slot film machines—17 carloads of them—will soon be rolling out of the RCA manufacturing company's factories to complete the largest single order ever placed for projector equipment. This record order was placed with RCA by the Mills Novelty Co. of Chicago.

These miniature movies, especially produced for the Mills Co., are designed to be shown by RCA 16-mm. projectors on small screens in thousands of railroad and 'bus terminals, restaurants and other public centres in America. Proclaimed a success at previews, these coin-operated movies subject equipment to severe punishment.

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The Observation Window

U.S. Training By Film

ARMY AUTHORITIES PLAN SCRIPTS

New Sound Kodascopes

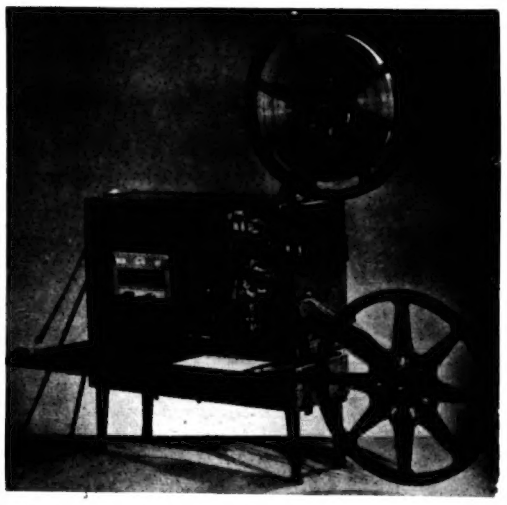
AWAKENED to the need of national defence and to the quick training possibilities of the film, America is stepping out into training its new armies by means of the film, following thus an example set here by our own Army authorities.

EXPLANATION of mechanical devices and equipment by slow motion photography, the depiction of faults in movement and tactics—these as well as actual individual training movements are to be set before the new U.S. recruit. Writers are working side by side with Army officers in planning the types of pictures to be made.

THE normal standard of 35 mm. is being largely employed, but as with training in this country, the possibility of using 16 mm. is not lost sight of. One of the leading military experts associated with the scheme recently expressed the view that the contribution of the motion picture industry to national defence could be made more important even than the steel industry.

NEXT week the Society of Motion Picture Engineers meets for its Spring Convention at the Sagamore Hotel, Rochester, New York. Technical sessions will be held on various subjects, and the Wednesday gathering will be devoted to a joint meeting of the S.M.P.E. and the Acoustical Society of America, when a symposium of papers by engineers of the Bell Telephone Laboratories will be submitted. A demonstration of stereophonic sound will also be given.

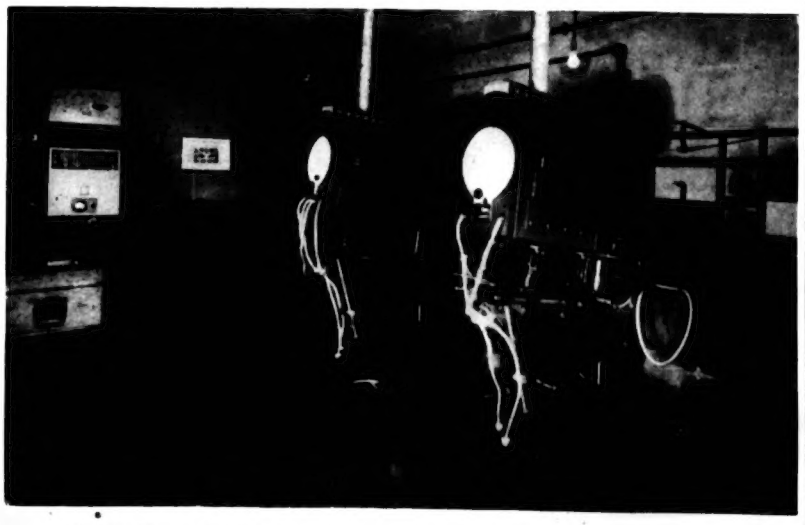
REMEMBERING the use made of so-called ultra-violet rays in securing clearly printed images of sound recording upon films, it is interesting to read by contrast of filed patents which have as their object the impermeability of kinematograph film to ultra-violet rays. Hitherto this has been achieved by incorporating certain substances in the film which render it opaque to ultra-violet rays, but because of high concentrations this has brought about deterioration of the film.



One of the new 16-mm. sound Kodascopes recently introduced on the U.S. market of 10 to 40 watts power

ALTHOUGH they are not likely to be seen in this country in commercial quantities, the new 16-mm. Eastman sound Kodascopes have made their appearance in the States. J. BENSON.

THIS WEEK'S PROJECTION ROOM



Western Electric Mirrophonic sound equipment (type C.B.-35-G/DTNS/AC) is installed at the Highbury kinema, Bulwell

POOL CARBONS

STANDARDS FOR FILM PROJECTION

RECOMMENDED PRACTICE BY S.M.P.E.

OVER fifty pages of the March *Journal of the S.M.P.E.* just to hand are devoted to the setting out of American standards and recommended practices in diagrammatic form for projection of motion pictures as approved by the American Standards Association.

All but two of these standards were approved as recently as January 10 of this year.

The 35-mm. Range

The departments covered for 35-mm. gauge include emulsion and sound record position in the camera and projector; projection reel dimensions; cutting and perforating negative and positive raw stock and sixteen-tooth projector sprockets.

16-mm. Standards

Sixteen millimetre gauge is dealt with under twelve standards and two recommended practices, these covering cutting and perforating, neg. and pos. raw stock; projector sprockets, camera and projector aperture; emulsion and sound record positions in camera and projector; with recommended practices for splices in both silent and sound for negative and positive film.

There are also seven standards for 8-mm. film, these being, of course, for silent film. The same ground is covered as for 16-mm. silent with the addition of one for 8-tooth projector sprockets.

Recommended Practices

Recommendations include the principle of non-intermittence in making sensitometric instruments; the use of the integrating sphere as a primary instrument in the determination of photographic density, such densities being usable as secondary standards by which densitometers may be calibrated; the restriction of the term safety film to materials having a burning time of more than ten seconds for a sample of material 36 inches in length to be completely consumed; a fader setting instruction leader, and filter nomenclature.

Fader Setting Leaders

The fader-setting instruction is in the form of a leader of fifteen frames located in the first twenty frames of the synchronising leader. The first frame designates the type of print—Hi-Range, Lo-Range, or Regular—the second frame the type of reproducing equipment, whether single of push-pull; the remaining nine frames carry the request "Play sound eight or nine (or three or four) decibels above studio (name of) average," or "Play sound at (studio name) average fader setting."

The term Regular as applied to prints means that only one type of print has been issued. Hi-Range and Lo-Range means that two types of print have been issued.

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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

KINE. PAGES IN WAITING—KIOSKS AS DISPLAY STAGES—THE ORIENTAL TOUCH

FROM many quarters comes news of the growing use of coloured advertisement pages carefully removed from the KINE. and used to carry a bright announcement in kinema vestibules. Two uses of this kind are reported this week from Southsea (Odeon) and Alfreton, Derbyshire (Empire). Manager Charles Smith at the former house, and B. G. Smith at the latter house have frames of the right size ready to receive them, and as soon as announcements are confirmed that the pictures are booked, these are displayed prominently in the vestibule. Next week this page will illustrate a suggested frame to KINE. advertisements.

This employment of advertisement pages is an economy worth making in these days of paper shortage. The man who makes one "leaf" grow where two grew before is a benefactor, and a patriot as well.

We Are Useful

"THERE'S no need to despair if you can't get posters or cards for display around the house—at any rate, not if you follow the practice of A. V. Hancock, of the Islington Empire. He cuts suitable displayed adverts. out of the KINE. and pastes them on the mirrors around the vestibule and passages of the hall. A double-page spread for "Down Argentine Way" (20th-Fox) proved particularly appealing to his patrons, most of whom stopped to study it.

Another point which Mr. Hancock watches is the admission of patrons—particularly during rush periods. He does this to ensure fair treatment for all and so maintain goodwill. "I like to see that they get what they pay for," he commented as we stood beside the pay-box while eager kinegoers filed past for the limited accommodation still available. Mr. Hancock knows that a patron with a grouse can do more harm than a score of advertising stunts can undo.

A Short Day

AT the Finsbury Park Astoria, J. C. Thurburn has revived the use of publicity models in a small alcove in the vestibule. His effort for "Seven Sinners" (G.F.D.) was outstanding. The main scene represented a tropical coast, with a bamboo hut in the middle distance and a large palm at one side of the foreground. Standing centrally on the shore was a cut-out of Marlene Dietrich clad in clinging, sheeny evening dress. While I studied this fine piece of work the noon-day effect faded into the bluish mystery of a tropic night, to be followed speedily by sunrise and return of day. The means used to produce this highly interesting effect were of the simplest, though quite unnoticeable except on close examination. Name and details of the film were given on a shaped panel near the front.

Timely Reminder

WITH a little ingenuity, even a clock can be made to advertise one's show. At any rate, that is what Leslie M. C. Rogers, of the New Cross Kinema, has proved. Over the stairs leading down to the stalls, facing patrons as they enter the building, is a large clock face. Round this Mr. Rogers has had a panel erected, with a central hole through which the clock can be seen. On the panel appears the injunction: "At all times visit the KINEMA," so that every time one glances up to see what o'clock it is the message strikes home.

Advertising Quality

"THE Great Dictator" (U.A.) was shown at a number of halls in the Camberwell district, and manager Charles Wright, of the local Odeon, knew that each would be advertising the picture on its merits, so he decided to be different from his rivals and advertise the merits of his house instead. A week before the date of opening with the film he went on to the stage and made a short publicity speech in which he recounted Chaplin's rise to the top as an actor-producer and the star's current policy of making only one outstanding film every few years. "The result," said Mr. Wright, "is that the films he makes are first rate."

Mr. Wright tells me that the stunt worked and he did well with the picture. He has extended the idea, by the way, to the outside of the theatre, where I noticed a large poster containing nothing but a simple exposition of the merits of the Odeon's technical efficiency and comfort.

Lightening the Darkness

BECAUSE of stringent lighting regulations, the inner and outer lobbies of the Brixton Astoria are so gloomy at night that manager Edward Ball decided to do something about it. There was not even enough light for patrons to see the still frames, the utility of which was, therefore, restricted to daylight hours. He had a brainwave. In the inner lobby, facing away from the street, are two recesses formerly used as confectionery kiosks. Mr. Ball had these enclosed at the back to form miniature stages on which he could erect interesting scenic displays announcing forthcoming pictures. In one at the time of my call was a large, excellently painted head of Will Hay beside a dreary-looking old house amid sombre trees, with a "ghost" floating aloft, forming a striking advert. for "The Ghost of St. Michael's" (A.B.F.D.).

The other recess had a model of a tropical beach on which, against a background showing a warship at anchor, appeared three men—two of them sparring. This scene and a side panel bearing sketches indicative of the locale of the story, were overshadowed by a large head of Marlene Dietrich executed in blue, with tinsel ear-rings. The title of the picture, "Seven Sinners" (G.F.D.), like that of the Will Hay film, was written on the sky portion of the background.

Mr. Ball told me that his appeal for reading matter for the troops is proving overwhelmingly successful. Some 5,000 periodicals and books have been dispatched to date and I gathered that the Post Office is almost embarrassed by the amount of material collected.

Odeon, Brighton, usherettes in Oriental costume in the vestibule of the theatre during the screening of THIEF OF BAGDAD (U.A.)

Co-operation with the Co-op

THE Embassy, Gillingham, Kent, boasts a kiosk which is on occasion put to good use for exploitation efforts. When "Old Mother Riley in Business" was screened there the kiosk was again utilised by B. W. Garrett (manager). A model, loaned by the local Co-operative Wholesale Society, was dressed to resemble "Old Mother Riley," and a miniature shop front was built with dummy goods, scales, biscuit tins, posters, etc., to represent a general stores. "Old Mother Riley" was seen 'phoning to patrons, reminding them to see her film "Old Mother Riley in Business" and to learn all the tricks of the trade.

Gillingham loves a stunt, so a member of the staff was dressed to represent "Old Mother Riley," and he paraded the streets three days prior to play date. Tie-ups with local prominent shops all assisted in putting over this film with very good results.

Bagdad at Brighton

PHOTOGRAPHS of the canopy appeal, the box office treatment and the usherettes at the Odeon, Brighton, dressed to emphasise the attractive qualities of "Thief of Bagdad" (U.A.) win for Manager G. Stevens full marks.

The box office was very cleverly disguised, being given a real Oriental appearance by a false screen pierced for the cash window and suggesting on its other side an Eastern street carried out in impressive perspective. A heavy tasselling around its upper portion increased the quality of the whole.

The canopy carried star names and titles with shields bearing crescents, while beneath other publicity material was daintily arranged. Tall spears linking a deep tasselled fringe added to this display.

Usherettes were in Oriental costume, but without veils. This concession to Western demands was to be excused on the grounds of the "good-lookingness" of this portion of the staff, whose features it would have been a pity to obscure.

Wop-ping Publicity

IT is sometimes wise to boost a short film in one's programme, and the Granada circuit adopted this plan with the unusual little film of "Mussolini—the Yellow Cæsar." Ribald caricatures of Benito were supplemented on the posters by quotations from the *Daily Telegraph* critique of the film—"Very rude, very vulgar, very funny," which is just the thing to tickle the imagination of the fans. The manager of a hall on another circuit to whom I mentioned the subject admitted that he wished he had known in advance the merits of the picture as in that event he would certainly have adopted similar tactics.

Captive Caesar

BIRMINGHAM'S Tatler Theatre, owned by Jacey Cinemas, Ltd., boasts a page whose stature is three feet nothing and is well known in the city. When exploiting "Yellow Cæsar" (A.B.F.D.) Manager Billy Watts had a poster placed outside the theatre in colour of the page leading Musso by the nose on a chain, saying "We have him here April 20. Musso in his first big success. A Whopper short of the short Wop!" The same idea was drawn for our Press advertisement. Another bright showmanship idea for this theatre is the provision of red and green umbrellas, the colour of the staff uniforms, for those waiting in queues.

Film and Forecast

ERIC V. WALLS, manager of the Regent (Emery Circuit), Bradford, well known to KINE. readers for his showmanship for the showing of "Lucky 'Cisco Kid," linked up his publicity for the variety interlude of the film. In the foyer of the theatre was displayed a D.C. art poster worded:—

"First presentation in Bradford of Cesar Romero as the Gay Caballero, 'Lucky 'Cisco Kid'—a reward on his head—the posse at his heels—a senorita in his arms.

"Were you born as lucky as the 'Cisco Kid? 'Nagana,' the prophet, will tell you. . . ."

During the stage interlude the artiste Nagana answered questions on various subjects written by patrons on pieces of paper; although the papers did not leave the possession of patrons the questions were answered by Nagana from the stage.

Bradford Rhythm

TIE-UP with a local music dealer was arranged by Eric V. Walls, manager of the Regent (Emery Circuit), Bradford, as part of his publicity campaign for "Rhythm on the River." In the window were coloured stills surrounded by Bing Crosby gramophone records and an announcement giving details of when and where the film could be seen.

In the foyer was an illuminated cut-out of waves with a sky background; on the crest of each wave was a cut-out of a large music note with the heads of the stars in the film superimposed.

FOR JUNE 2 RELEASES

Compiled by A. W. Owen

"THE PHILADELPHIA STORY" (M-G-M)

CERT. A. 10,087 ft. Reg. No. F.3798. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Cary Grant, Katharine Hepburn, James Stewart.
ATMOSPHERE.—Sophisticated comedy, adapted from the Broadway success, in which the frailties of high Society life are presented in a polished and authentic frame and a frankness which disarms criticism.
ORGAN.—"L'Arlesienne" Suite (No. 1). Minuet, Bizet (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1802 (Stokowski and Philadelphia Orchestra).

"CITY FOR CONQUEST" (Warner)

CERT. A. 9,515 ft. Reg. No. F.3845. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Ann Sheridan, Frank Craven.
ATMOSPHERE.—Human drama of ambition, frustration and ultimate conquest. The story begins in the East Side of New York and concerns the lives of three young people. Contrasting climax episodes are a boxing-match and symphony performance.
ORGAN.—"New York" Suite, No. 1, Mordish (Liber), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—"Americana" Suite, No. 1 (Thurban), (Hawkes), recorded on H.M.V. 2335 (H.M. Coldstream Guards Band).

"SPRING MEETING" (Pathé)

CERT. U. 8,418 ft. Reg. No. Br./R.3795. Reviewed in KINE. January 30 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Nova Pilbeam, Basil Sydney, Henry Edwards.
ATMOSPHERE.—Irish comedy adapted from the stage success of intrigue and romance, concerning a mercenary widow's descent on an Irish household.
ORGAN.—Excerpts from "The Shamrock" Medley, Myddleton (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2512 (London Palladium Orchestra).

"BACK STREET" (General F.D.)

CERT. A. 8,005 ft. Reg. No. F.4002. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Charles Boyer, Margaret Sullavan.
ATMOSPHERE.—Period romantic melodrama adapted from the successful novel by Fanny Hurst, and is a remake of an early talkie version.
ORGAN.—Excerpt from Wagner's "Siegfried Idyll" (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2634-5 by the Vienna Philharmonic Orchestra

"LITTLE MEN" (RKO-Radio)

CERT. U. 7,593 ft. Reg. No. F.3853. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Kay Francis, Jack Oakie.
ATMOSPHERE.—Sentimental comedy costume piece, adapted from L. M. Alcott's Victorian novel, telling how two wayward men and a boy undergo a change of character by their association with gentlefolk.
ORGAN.—"The Gay Nineties," Medley (excerpts from) (Hawkes), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. B.4197 by the New Mayfair Orchestra.

"SANDY GETS HER MAN" (General F.D.)

CERT. U. 5,945 ft. Reg. No. F.3873. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Baby Sandy, Stuart Erwin, Una Merkel.
ATMOSPHERE.—Comedy-drama in which a foreman and a police officer are rivals for a widow with a small child. The story describes the parts played by the baby and her dog, while a thrilling climax is provided by a fire episode.
ORGAN.—"Cupid's Carnaval," from "Sylvan Scenes" Suite, Fletcher (Hawkes), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.8503 (London Palladium Orchestra).

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SITUATIONS VACANT

LIVE Manager wanted for kinema in Shrewsbury; permanent situation to right man, who must be over age or unfit for military service and prepared to undertake some training in London as a preliminary.—Applications, with particulars of experience, salary, photograph, etc., to the Secretary, Shrewsbury Empires, Ltd., Castle Gates, Shrewsbury.

OPERATOR/MANAGER required, Cardiff area.—Age, references and full particulars to Y., Box 771, Kinematograph Weekly.

WANTED, CHIEF OPERATOR; EXEMPT MILITARY SERVICE; SAFE AREA, COUNTRY TOWN, SOUTH OF SCOTLAND; DIESEL PLANT, DUOSONIC EQUIPMENT.—WRITE, ENCLOSING REFERENCES AND SALARY REQUIRED, S., BOX 765, KINEMATOGRAPH WEEKLY.

CHIEF Operator (or capable Second), small modern kinema, Leicestershire; very comfortable position; 1½ shows nightly, two matinées (no Sundays).—State experience, salary required, Managing Director, Ritz, Lutterworth, Rugby.

CHIEF Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

WANTED at once, three Chief Operators; Union rates.—Full details to Bridgend Cinemas, Ltd., Bridgend, Glamorgan.

WANTED Immediately, First, Second and Third Kine. Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply at once to Manager, Granada, Shrewsbury.

SITUATIONS VACANT (cont.)

WANTED, Chief and Second Operators for kinemas in Surrey and Hertfordshire.—Age and full particulars to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

CHIEF and Second Operators required, South Wales area. Age and full particulars to X., Box 770, Kinematograph Weekly.

REQUIRED for R.A.F. kinemas, experienced Projectionists; able drive car; good salary depending on qualifications.—Kinetours, Ltd., 5, Corporation Street, Lincoln.

SITUATIONS WANTED

MANAGER, OVER MILITARY AGE, WITH KINEMA, THEATRE AND CIRCUIT EXPERIENCE, DESIRES CHANGE; SEASIDE PREFERRED; OVER 12 YEARS IN PRESENT POSITION; SMART APPEARANCE AND PERSONALITY; HOLDER OF MANY EXPLOITATION AWARDS; WILL CONSIDER GOOD OFFERS.—REPLY, C., BOX 775, KINEMATOGRAPH WEEKLY.

MANAGER (48), many years consistently successful, well versed all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials.—Bond, Manager, 39, Hillside Crescent, Newsome, Huddersfield.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 736, Kinematograph Weekly.

MANAGER, disengaged; age 45; good appearance; active; well educated; 20 years' thorough managerial experience; excellent references; reasonable salary for permanency; go anywhere.—N., Box 760, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER (exempt); experienced all duties; competent electrician; vacant at present.—Berry, 26, Mornington Crescent, London, N.W.1.

LIVE-WIRE Manager, age 47, 27 years' experience all branches of the trade, seeks change, outside London, where showmanship is called for.—B., Box 774, Kinematograph Weekly.

CHIEF Operator, over 20 years' experience in good-class kinemas; capable electrician and mechanic; W.E., B.T.H., RCA, etc., stage and organ; excellent refs.; salary £4 10s. to £6; Midlands or North.—D., Box 776, Kinematograph Weekly.

OPERATOR-ELECTRICIAN, over military age; 25 years' experience; accept Manager-Operator; fully competent any plant. Operator, 619b, High Road, Leyton, E.10.

RELIABLE Chief Operator (exempt) desires position anywhere; W.E., B.T.H. rectifiers; excellent references; salary £5.—Operator, 2, Brooklands Road, Thames Ditton.

CHIEF Operator in super desires change; age 38; 10 years with present circuit; W.E., H.I. arcs, Simplex, oil-burning boilers, organ, Plenum, etc.—Offers, T., Box 766, Kinematograph Weekly.

ADVERTISER has an organised plan for the rapid and economical production of shorts and second feature films; an interview with any interested film company would be appreciated, with view to early start on production.—Further particulars, write, Fred Whitaker, P., Box 762, Kinematograph Weekly.

FILM Distributors or Kinema Circuits.—Progressive secretarial post wanted by man (35), exempt medical grounds, in clerical post at present; shorthand typist, linguist, knowledge book-keeping, trade experience; drive car.—W., Box 721, Kinematograph Weekly.

THEATRE SEATS

600 NEW Chair Backs and Bottoms for [illegible] standards; 12 in. deep backs, 19 in. centres, [illegible]ring seat, green moquette.—Offers to Z., Box 772, Kinematograph Weekly.

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FOR Sale, small kinema, Yorkshire industrial town, considered safe district; price £1,250; principals only. A., Box 773, Kinematograph Weekly.

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FOR Sale, 100 Plush (red) Chairs, with iron standards, in good condition, 5s. each; 4 Dimmers suitable for large kinema, £15 each; 2 Arcs, 500-watt, for £5 each; 1 pair of grey Tabs., one pair of green and gold, all 18 ft. by 14 ft. each curtain, for £10 pair; quantity of red plush Seats, without standards.—Apply, Lyric, Mablethorpe.

REQUIRED, pair of medium to high intensity horizontal Arcs, also Metal Rectifier.—B. L. Harper, 24, Holborn, E.C.1.

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

FILMS

FRENCH Films for export to British Colonies required by shipper.—Write to B. L. Harper, 24, Holborn, E.C.1.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., May 1	10.30 a.m.	Carlton	You're the One	Paramount	Bonnie Baker	—
BIRMINGHAM						
Fri., May 2	10.30 a.m.	Scala	Secret Evidence	Pathe	Chas. Quigley	A
,, ,, 2	10.30 a.m.	West End	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U
,, ,, 2	10.30 a.m.	Forum	Four Mothers	Warner	Lane Sisters	U
Tues., ,, 6	10.30 a.m.	Forum	Phantom of Chinatown	Pathe	Keye Luke	A
,, ,, 6	10.30 a.m.	Scala	Honeymoon for Three	Warner	Ann Sheridan	A
,, ,, 6	10.30 a.m.	West End	So Ends Our Night	United Artists	Fredric March	A
Wed., ,, 7	10.30 a.m.	Forum	The Devil Bat	Pathe	Bela Lugosi	—
,, ,, 7	10.30 a.m.	Scala	East of the River	Warner	John Garfield	A
Thur., ,, 8	10.30 a.m.	Scala	Chad Hanna	20th Century-Fox	Henry Fonda	U
CARDIFF						
Fri., May 2	11 a.m.	Park Hall	Caught in the Act	Pathe	Henry Armetta	U
,, ,, 2	10.45 a.m.	Olympia	Four Mothers	Warner	Lane Sisters	U
,, ,, 2	10.45 a.m.	Odeon	Chad Hanna	20th Century-Fox	Henry Fonda	U
,, ,, 2	11 a.m.	Empire	So Ends Our Night	United Artists	Fredric March	A
Tues., ,, 6	10.45 a.m.	Park Hall	Honeymoon for Three	Warner	Ann Sheridan	A
,, ,, 6	11 a.m.	Odeon	Cheers for Miss Bishop	United Artists	Martha Scott	—
Wed., ,, 7	11 a.m.	Olympia	The Devil Bat	Pathe	Bela Lugosi	—
GLASGOW						
Fri., May 2	10.45 a.m.	Paramount	Bowery Boy	British Lion	Dennis O'Keefe	A
,, ,, 2	10.50 a.m.	La Scala	Phantom of Chinatown	Pathe	Keye Luke	A
,, ,, 2	10.45 a.m.	Regent	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U
,, ,, 2	10.45 a.m.	Regal	Tugboat Annie Sails Again	Warner	Marjorie Rambeau	U
Tues., ,, 6	10.50 a.m.	Cosmo	Secret Evidence	Pathe	Chas. Quigley	A
,, ,, 6	10.45 a.m.	Paramount	Cheers for Miss Bishop	United Artists	Martha Scott	—
,, ,, 6	10.45 a.m.	Regal	The Letter	Warner	Bette Davis	A
Wed., ,, 7	10.45 a.m.	Regal	Honeymoon for Three	Warner	Ann Sheridan	A
,, ,, 7	10.45 a.m.	Scala	Road Show	United Artists	Adolphe Menjou	U
LEEDS						
Fri., May 2	10.45 a.m.	Tower	Love, Honour and Oh! Baby	G.F.D.	Donald Woods	A
,, ,, 2	10.45 a.m.	Ritz	Four Mothers	Warner	Lane Sisters	U
Tues., ,, 6	10.45 a.m.	Tower	His Affair	20th Century-Fox	Robert Taylor	A
,, ,, 6	10.45 a.m.	Scala	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U
,, ,, 6	10.45 a.m.	Ritz	The Letter	Warner	Bette Davis	A
,, ,, 6	10.45 a.m.	Odeon	Road Show	United Artists	Adolphe Menjou	U
Wed., ,, 7	10.45 a.m.	Ritz	Honeymoon for Three	Warner	Ann Sheridan	A
,, ,, 7	10.45 a.m.	Odeon	Cheers for Miss Bishop	United Artists	Martha Scott	—
LIVERPOOL						
Fri., May 2	11 a.m.	Forum	Phantom of Chinatown	Pathe	Keye Luke	A
Tues., ,, 6	11a.m.&2.30p.m.	Own Theatre	His Affair	20th Century-Fox	Robert Taylor	A
,, ,, 6	11 a.m.	Palais de Luxe	Caught in the Act	Pathe	Henry Armetta	U
,, ,, 6	10.45 a.m.	Forum	The Letter	Warner	Bette Davis	A
,, ,, 6	10.45 a.m.	Futurist	Road Show	United Artists	Adolphe Menjou	U
Wed., ,, 7	10.45 a.m.	Majestic	Tugboat Annie Sails Again	Warner	Marjorie Rambeau	U
,, ,, 7	10.45 a.m.	Trocadero	So Ends Our Night	United Artists	Fredric March	A
MANCHESTER						
Fri., May 2	10.45 a.m.	Theatre Royal	Caught in the Act	Pathe	Henry Armetta	U
,, ,, 2	10.45 a.m.	Odeon	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U
,, ,, 2	10.45a.m.&2.30p.m.	Private Theatre	The Letter	Warner	Bette Davis	A
,, ,, 2	10.45 a.m.	Gaiety	Road Show	United Artists	Adolphe Menjou	U
Tues., ,, 6	10.45 a.m.	Gaumont Palace	So Ends Our Night	United Artists	Fredric March	A
Wed., ,, 7	10.45 a.m.	Deansgate P.H.	My Song for You	Ben C. Gibbs, Ltd.	Jan Kiepura	—
,, ,, 7	10.45 a.m.	Odeon	Cheers for Miss Bishop	United Artists	Martha Scott	—
Thur., ,, 8	10.45a.m.&3p.m.	Gaiety	His Affair	20th Century-Fox	Robert Taylor	A
NEWCASTLE						
Fri., May 2	10.45 a.m.	Stoll's	The Devil Bat	Pathe	Bela Lugosi	—
,, ,, 2	10.45 a.m.	Essoldo	Love, Honour and Oh! Baby	G.F.D.	Donald Woods	A
,, ,, 2	10.45 a.m.	Haymarket	Four Mothers	Warner	Lane Sisters	U
Tues., ,, 6	10.45a.m.&3p.m.	Own Theatre	His Affair	20th Century-Fox	Robert Taylor	A
,, ,, 6	10.45 a.m.	Essoldo	East of the River	Warner	John Garfield	A
,, ,, 6	10.45 a.m.	Odeon	Cheers for Miss Bishop	United Artists	Martha Scott	—
Wed., ,, 7	10.45 a.m.	Essoldo	Tugboat Annie Sails Again	Warner	Marjorie Rambeau	U
,, ,, 7	10.45 a.m.	Queen's	So Ends Our Night	United Artists	Fredric March	A
NOTTINGHAM						
Fri., May 2	10.45 a.m.	Scala	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U
Tues., ,, 6	10.45 a.m.	Scala	Bitter Sweet	M-G-M	Jeanette McDonald	U
SHEFFIELD						
Fri., May 2	10.30 a.m.	Union Street	Chad Hanna	20th Century-Fox	Henry Fonda	U
,, ,, 2	10.45 a.m.	Cinema House	Love on the Dole	Anglo-American	Deborah Kerr	A
Tues., ,, 6	10.45 a.m.	Cinema House	Married—But Single	Columbia	Rosalind Russell	A
,, ,, 6	10.30 a.m.	Union Street	Phantom of Chinatown	Pathe	Keye Luke	A
,, ,, 6	10.45 a.m.	Hippodrome	Four Mothers	Warner	Lane Sisters	U
Wed., ,, 7	10.30 a.m.	Union Street	Secret Evidence	Pathe	Marjorie Reynolds	—
,, ,, 7	10.45 a.m.	Hippodrome	The Letter	Warner	Bette Davis	A
,, ,, 7	10.45 a.m.	Cinema House	Road Show	United Artists	Adolphe Menjou	U
Thur., ,, 8	10.30 a.m.	Union Street	The Devil Bat	Pathe	Bela Lugosi	—
,, ,, 8	10.45 a.m.	Cinema House	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	U

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